

SCHOOL ARTS

FINE ARTS DEPT



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AS

American Education Week

NOVEMBER 8-14, 1942



IT IS NOT possible to emphasize too strongly the importance of Education in our wartime program. This Education week, sponsored by the National Education Association, American Legion, U. S. Office of Education, and National Congress of Parents and Teachers, should be utilized as never before to "make clear that educating the youth of America is a priority of the first rank."

Too high a percentage of the men selected for war service have had grade-school education only. Goals of our nation in public education are: "To make our schools through the High School a 'common school' through which all children must pass," and "To extend the organization of our common schools downward to include the nursery school and upward to include the Junior College." There are several other goals but these two are fundamental.

This education should include cultivation of the hands as well as the mind; cultivation of a sense of beauty as well as utility; cultivation of spiritual values as well as economic. Let these things be emphasized during the coming Education Week, in the schoolroom, in the home, in the workshop—everywhere. For when this turmoil is over all the science known to man will be required to reorganize the world.

All members of the Family who like to do puppet work don't miss that interesting story about Hazelle Rollins—world's No. 1 manufacturer of marionettes of Kansas City, Mo. — she builds puppet stages and writes the dramas. Pages 104-105, October *American Magazine*.

* * *

Thanks to "Petey" Weaver, cartoons seem to be one of my best war time relaxations—if you like a chuckle—a little relief for the moment and if you are a FIRST AIDER see the cartoon on page 60, October *American Magazine*. If you are an AIR OBSERVER turn to the cartoon on page 54—your secretary is an observer—having served on the midnight to 6.00 a.m. shifts.

* * *

"WAR POSTERS—GOOD WAR POSTERS must tell their story at a glance, for keeps—to plain citizens and highbrows alike" says *Time* magazine's art department on page 54 of the August 31 issue. (If you don't have this issue ask your pupils to search the home basements and attics for this issue.) You will get first hand comments about today's war posters and some constructive advice about poster work in general.

* * *

Detroit has the right idea—and it can be used in your city or town, too. From October 2 to 29, paintings, sculpture and craft work done by the Art Instructors of the Detroit Schools will be on exhibit at the Detroit Scarab Club Galleries, 217 Farnsworth.

WITHIN THE FAMILY CIRCLE

Your secretary is always delighted to receive announcements like these. When Mabel Arbuckle, Detroit's Director of Art, sends hers to *School Arts* they are passed along to me. I wish more Directors whose teachers hold exhibits would send in the news.

Why exhibits? This is a period of doing. When we demonstrate we show what we can do and how we do it. The more exhibits we can put on, the more we encourage others to do art work. Oh, I know some of our best friends and best instructors may say—"well where in the world are we going to get the time." I know quite a number of commercial artists whose drawing boards are piled high with work to do—some of the work is marked "MUST BE COMPLETED TODAY." You can imagine that they go home at night pretty well tired out. Now what do you think they do in their spare time. Loaf? No, They spend their time painting and drawing. It is their "safety valve." Time is short but we have not learned how to "squeeze it dry." So hats off to Mabel Arbuckle and her art instructors whose 7th Annual Exhibit continues from October 2 through 29 in Detroit.

* * *

Here it is—a book just for art work in the war—ART EDUCATION ALERT—and the cost is low—10 cents to you. You find unit suggestions for the elementary, junior and senior high levels as well as suggestions for adult education level.

There are two pages of suggested materials most commonly found in every school community and two more pages of sources for pertinent books, exhibitions, films, slides, pamphlets and periodical references.

This is an excellent pamphlet—its 47 pages are filled with "self starting" thoughts—remember now these are suggestions only and do not give you step by step instructions. Any teacher using this book will find enough suggestions to carry a supplementary war program for many a month.

ART EDUCATION ALERT is another Related Arts Service publication which was prepared by the Art Educational Department, Pratt Institute, under direction of Vincent A. Roy, Supervisor. Shall I ask Related Arts Service to send you a copy? If so, send 10 cents to Secretary, *School Arts Family*, 1211 Printers Building, Worcester, Mass.

* * *

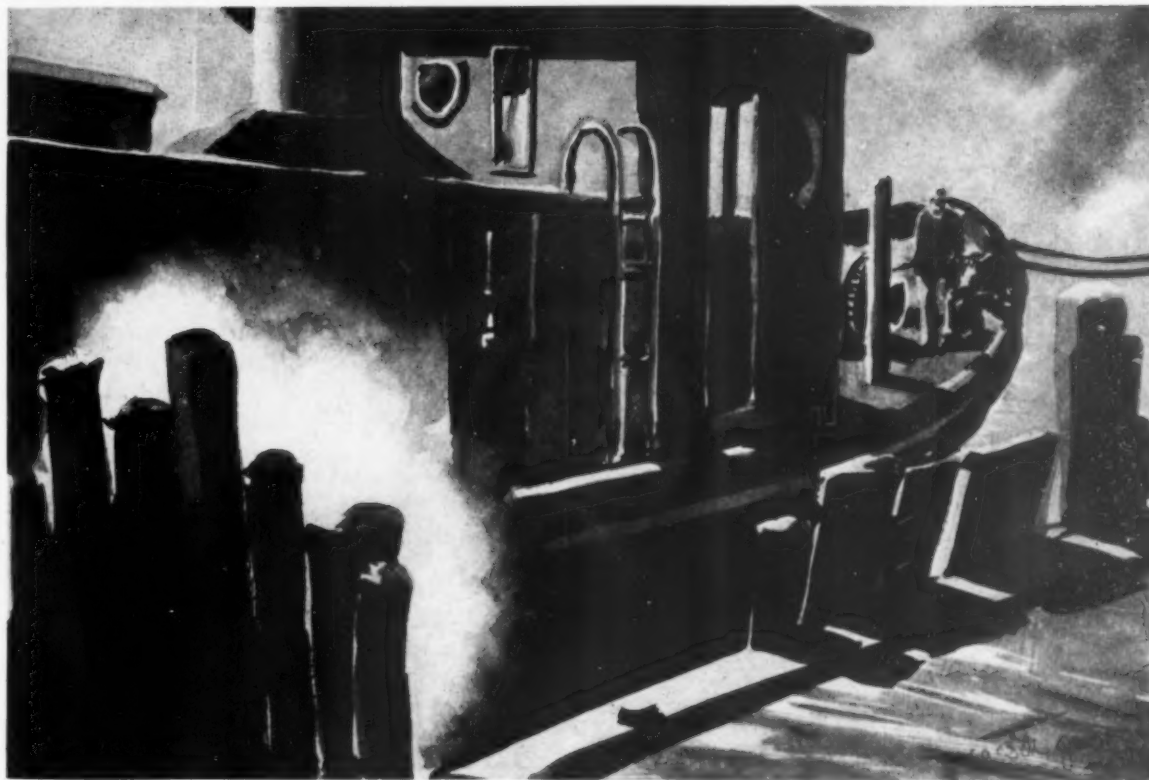
"ARTS and CRAFTS for Modern School Use" is the name of one of the smartest and most compact catalogues that the *School Arts Magazine* has issued. If you are on the subscription list to receive the September issue you will receive one of these catalogues. In fact, the folks in the circulation department tell me that they are busy with
(Continued on page 9-a)

Send art news, answers to offers in this Department, announcements of new positions, bouquets and just plain kicks to Secretary, *SCHOOL ARTS Family*, 1211 Printers Bldg., Worcester, Mass.

Young America Paints



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"I think the handbook I have just received, 'Things to do,' is simply grand. The appearance of the book is most attractive and the presentation of the problems is wonderfully fine. It would be valuable if each of the teachers could have a copy."

(Mrs.) ZARA B. KIMMEY,
Supervisor of Drawing, The State Education
Department, Albany, N. Y.

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* Never but once do I recall seeing duplicates in dress patterns in one place at the same time (aside from weddings). It occurred at an Eastern Arts Convention where a well-known metropolitan art director and a member of the *School Arts* Family, garbed identically, met in the exhibit hall. "The News Behind Your Print Dress" (p. 78) goes into the subject of design as applied to dress fabrics in an intelligent and highly educational way. Where does one find new designs? How is it possible to avoid "repeats"? These questions find ready answers. Many other facts about designs from the pen of this textile designer will furnish a multitude of ideas for the acquisitive teacher.

* Did you ever think of the circus as an Art Museum? In some respects it is just that. The details behind the art do not at once appear to the spectators; there are features which are anything but artistic. Yet in the preparation of the costumes for the shows and posters for advertising, as well as other features, a great deal of art is used. Bill Terney has a very interesting article on page 82.

* "The art product may not be as important as the art process in its general educative value." This conclusion is reached by the art supervisor at Hershey Industrial High School. A drawing or a painting is not the supreme end of art education. A demonstration of this idea on page 83 will give teachers practical suggestions for "telling the world" just what their art course is supposed to do to the students.

* This morning (September 18) the seven o'clock announcer said that a certain director of a School of Music somewhere in the U.S.A. made

(Continued on page 5-a)

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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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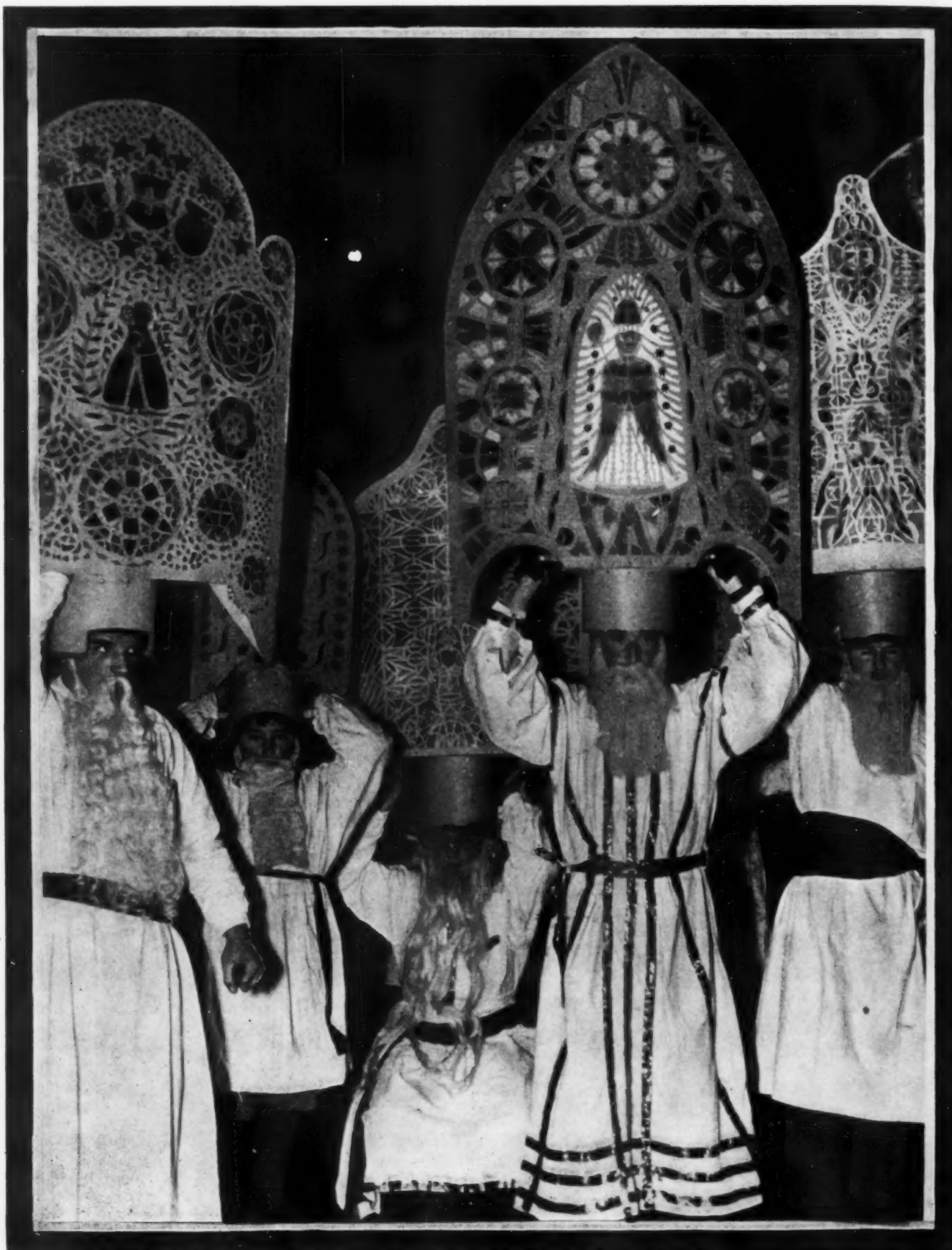
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Courtesy of Photopress, Zurich



At Küssnacht on the Rigi, near Lucerne, the Santa Claus celebration is a jolly affair. It is observed annually on December 6, birthday of St. Nicholas. Boys wearing flowing white garb and beards, reminiscent of the good St. Nicholas, Bishop of Myra, in Asia Minor, in the 11th century, carry artistically fashioned transparent headgear of exquisite design



DESIGN AND DECORATION INTEGRATES with SWISS CHRISTMAS CELEBRATIONS

MARIE WIDMER, Switzerland



WHILE many Swiss soldiers still are keeping watch at the front, children in Swiss rural districts and even in some of the larger cities will enjoy their traditional Santa Claus celebrations.

In Switzerland it is not on the night before Christmas when kindly, ruddy-cheeked Santa makes his rounds, but on December 6, which is the birthday of the first Santa Claus which the world ever knew. He was St. Nicholas, Bishop of Myra in Asia Minor, who in the 11th century gave presents to the poor yearly on that day.

At sequestered Bellwald, in the Upper Valais, Santa Claus doings start immediately after lunch with a gathering of all the schoolboys on the village square. Every lad carries a good-sized cowbell and four boys are garbed in quaint costumes which in long-forgotten days were worn to keep away the supposedly evil spirits of winter.

"Santa Claus" marches at the head of the procession which stops at every home to collect apples, nuts, and cookies. The boys don't confine their calls to their own locality, but also make the round of neighboring communities. When dusk falls the

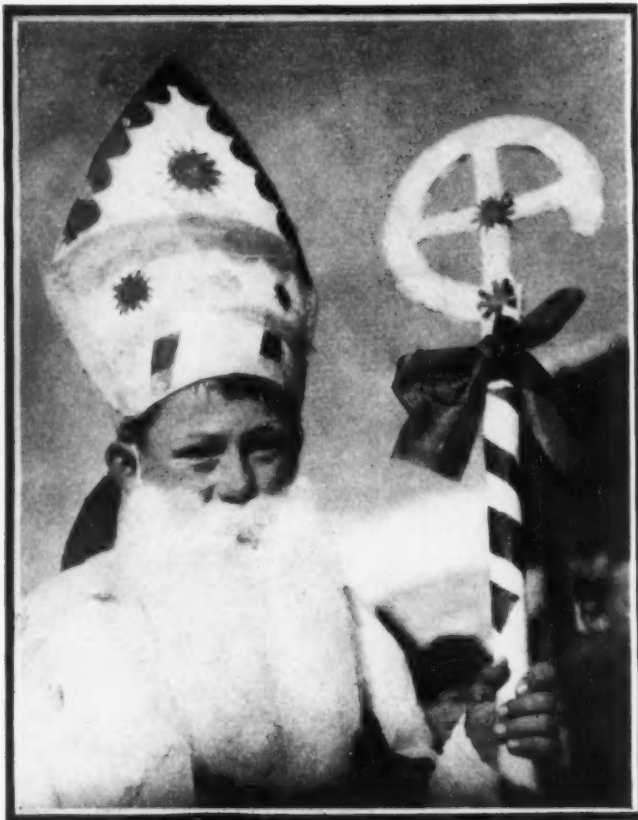
youngsters return to their own village and after supper they proceed under the supervision of grown-ups to the Borough Hall where the local schoolmaster sees to it that donations received are properly divided.

There are also merry Santa Claus celebrations in the Aegeri Valley, canton of Zug, as well as at Kaltbrunn, in the canton of St. Gall. In the former district the schoolboys parade with illuminated lanterns and hats, cowbells, and a voluminous bag to hold the collections. In the latter region the celebrants are garbed in white trousers and shirts, and wear home-made, illuminated headgear of elaborate design.

Even Zurich, the largest city in the country, takes keen delight in observing the old Saint's birthday on December 6. In this great metropolitan area a tall Santa Claus, with flowing white beard and carrying a huge bag on his back, leads a long procession of eager "helpers," mostly from 13 to 15 years old. These assistants wear long white nightshirts, huge cardboard masks and illuminated headdress fashioned by themselves under the guidance of their teachers. Equipped with horns and bells the boys exercise quite a pied-piper spell upon the inhabitants. Thousands of eager spectators, both young and old, line



At Kaltbrunn in the canton of St. Gall, Switzerland, the Santa Claus celebration is observed by the village boys garbing themselves in white trousers and shirts with herdsmen's fancy belts and suspenders. The boys carry huge cowbells and wear homemade illuminated headgear of striking design. This picture shows the celebrants entertaining the spectators



A juvenile Santa Claus is proud of his important role in the annual Santa Claus procession which takes place at the same date in Upper Valais. The object of the celebration here is to collect simple gifts which are pooled together and divided in the evening under the supervision of a teacher



The boys of Zurich pay tribute to "Samichlaus," or Santa Claus. The generous old Saint himself appears in more or less familiar costume but his helpers don long white nightshirts, cardboard masks, and illuminated headgear, and equipped with horns or bells they stage a huge parade which is thoroughly enjoyed by Switzerland's largest city. Santa Claus always carries a voluminous bag and into it flow the manifold gifts from the spectators, such as cookies, nuts, apples, etc. The much anticipated donations are carefully divided afterwards

the streets wherever the merry parade goes, and simple Santa Claus gifts are generously contributed by friends of youth. Many a home is afterwards visited by the Zurich Santa Claus and his helper, and all obedient children receive their share of presents. Naughty children, however, are sternly reprimanded and in urgent cases a switch, made by Santa himself from twigs of birch, is left with the parents of the little culprits.

The Christkindli, a beautiful angel, commemorating the birth of the Christ Child, is the bringer of Christmas joy and gifts in Switzerland on the eve before Christmas. This fairy spirit is said to be traveling on a magnificent, reindeer-drawn sleigh, heavily laden with trees and tantalizing packages. Presently, in every home of the land, families will gather around their fragrant, sparkling trees, and they will sing the beautiful carols of olden days and read the Bible's glad tidings of the Nativity.

With some 200,000 soldiers still keeping vigil at the front, Christmas, 1942, will find many men folk of military age missing in Swiss homes. But the defenders of Swiss neutrality won't be forgotten. A nationally collected Christmas fund will, the same as in previous war years, provide for special holiday treats as well as for useful gifts among needy men.

At no time of the year is Switzerland lovelier than it is during the Christmas season. It is a symphony in white with a sapphire sky stretching over regal mountains and sparkling snow fields. In spite of these critical times, when there will be no foreign visitors to enjoy Swiss winter splendor and its accompanying gala of snow and ice sports, the Swiss people themselves are determined to keep fit by means of these priceless gifts from Nature.

In the picturesque Upper Valais even the tiniest boys march in the Santa Claus procession. They too collect simple gifts which are pooled together and then divided under supervision





A Christmas card designed by Nature at
Blatten in the Loetschen Valley, Switzerland



Courtesy of R. Schudel, Grindelwald

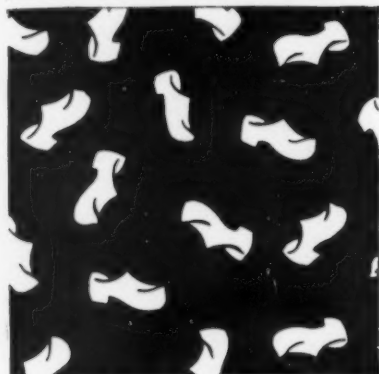
At Grindelwald in the Bernese Oberland, Nature decorates her
own Christmas trees and the Wetterhorns form an imposing
background



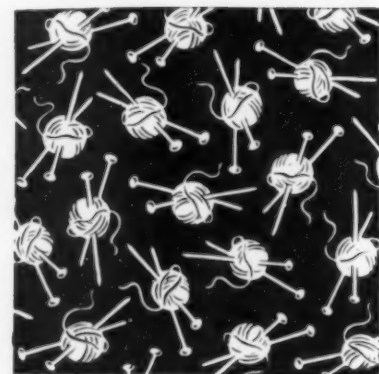
In the Valasian Alps of Switzerland the bells of church towers,
decorated with beautifully designed wrought iron, ring out the
old year



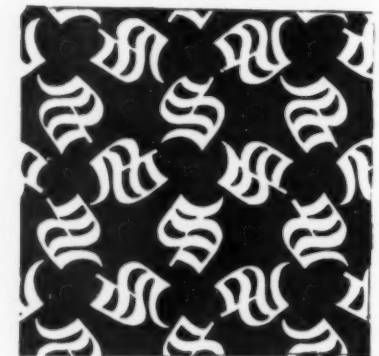
A Ford car
all-over design
and smoking
cigarettes



Dutch
influence



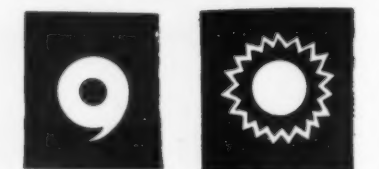
Knitting



Lettering

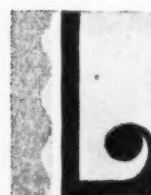


Coin dot



Comma dot
and daisy

THE NEWS BEHIND YOUR PRINT DRESS



ADIES, have you ever stopped to think of what attracted you to your newest print dress or fabric, and just why it appealed to you? Was it the cute little bunny sitting up, the cigarettes that looked like they were actually smoking, or was it your best beau's service insignia?

You've had a wide selection of new, daringly different sort of prints in the last number of years, anything from your domestic little clothespins to the latest Ford car. You could "go" South American, Dutch, Hawaiian, or whatever pleased your fancy! If you couldn't drink champagne you could wear it, and think of all the money scattered over your dress! American or foreign.

Textile designers as a rule are not too well known with the exception perhaps of the few top ranking artists in this field. However, there are so many of us who do originate and finish "repeats" that I'd like to mention how we go about getting our ideas and putting them to work on paper. We may have had trials and tribulations with our repeats now and then, but we've also had fun contributing our share of designs that might appeal to you. Research has been one task I've enjoyed immensely. The sources of inspiration are endless, there being no limit to art books, magazines, library plates, museums, old and modern historical events. No stone is left unturned. Here are a few subjects one can investigate for ideas:

1. Art books (hundreds of them). A little ingenuity and the material in these may be utilized with great success.
2. Newspapers, catalogs of all kinds, insignias, trade-marks.
3. Foreign books (Chinese, Greek, Persian, etc.).
4. Lettering, modern or illuminated.
5. Kitchen utensils or any household article that would make a pleasing design.
6. Lace, jewelry, rugs, old grill work, machinery.
7. Sewing, embroidery, quilts, wallpaper.
8. Food, beverages, fruits, vegetables, flowers, animals.
9. Nautical, seasonal.

Don't just trace something, slap it down and call it a design; give it a little thought. True, quite often a design made this way turns out well, and sells, but sooner or later you will discover half a dozen other designs worked out in the same unimaginative way. A little motif arranged in an interesting layout can be quite smart simply because of the grouping and spacing. Monotone designs must depend on the distribution of light and dark since they cannot depend on another color. Therefore, a figure with plenty of white in it would make a better pattern by far than one that is too intricate.

LEA LARUE HOYT, Textile Designer
New York City, New York

A very popular type of design is the small pattern, in-set, semi-set, or tossed layouts. These are suitable for suitings and tailored dresses. A sport fabric usually has a decorative surface and therefore calls for bigger, bolder and more spaced designs, such as the "hat box" design, to show the rayon fabric to best advantage. The well-known basket weave arrangement you've seen time and again still continues to be in demand. These are usually planned in square repeat for a fifteen-inch roller, anything under one inch, one and a quarter, one and a half, two and a half, or three inches. Other tailored ideas can be made even though they do not automatically repeat. For instance, two bunnies, always together, one a little above the other, in set formation, yet going four ways. This is a very practical pattern as fabric may be cut in any way. The simple all-over way of spotting your figures. And still another, in groups of twos and threes.

So many polka dot patterns have been printed, yet each Spring finds us with an entirely new crop on the market, not only are layouts changed, but the dot itself is glorified. Coins, commas, split dots, fancy scallops around a dot; anything to add charm. Of course, dots are always smart combined with another subject; bows, squares, stars, flowers, etc.

All this goes for daisies as well. We often wonder how in the world can something "tricky" (using my employer's pet expression) be done with daisies. Something that hasn't already been printed. When, "pop," there's an idea, and you have a new one. Lots of fun, you ought to try this sometime! (Daisy Sketches).

The dressier type of pattern calls for motifs less severe in shape, various sizes of the one motif, usually scattered in groups or just single with considerable ground showing. Flowers are grand for this group, either small or medium size. The large flowers or foliage being suitable for evening wear, housecoats, or beachwear.

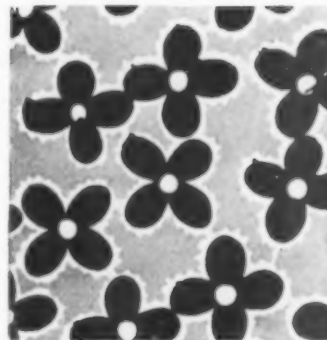
Scrolls are such good sellers that there are never too many of them. Ropes, ribbons, iron grill work, Renaissance designs, combined with other ideas or by themselves, make successful patterns. A little pen-and-ink treatment, pigment white, shadow or an extra color may add to the design that lacks enough "oomph."

Different effects may be obtained by the way the blotch or motif is applied. Instead of bringing your ground color right up to the design, leave a little white space and paint your blotch in irregularly or following the contour of the pattern itself. Pigment white is usually painted on designs that have a pale tinted ground, using the white paint in the design and adding the basic ground color over the tint, but not touching the pigment. When planning a pattern for screen printing, the blotch (ground color) must be broken into smaller areas in order to simplify printing

A sport design
of a hat box



Daisy with
considerable
background



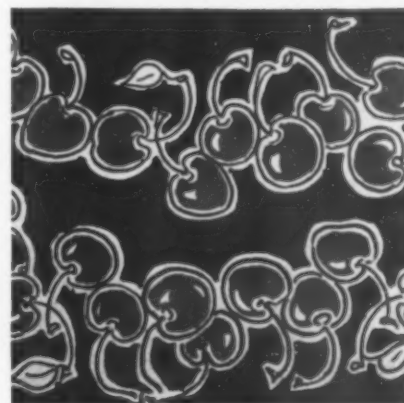
Ribbon
lettering
effect

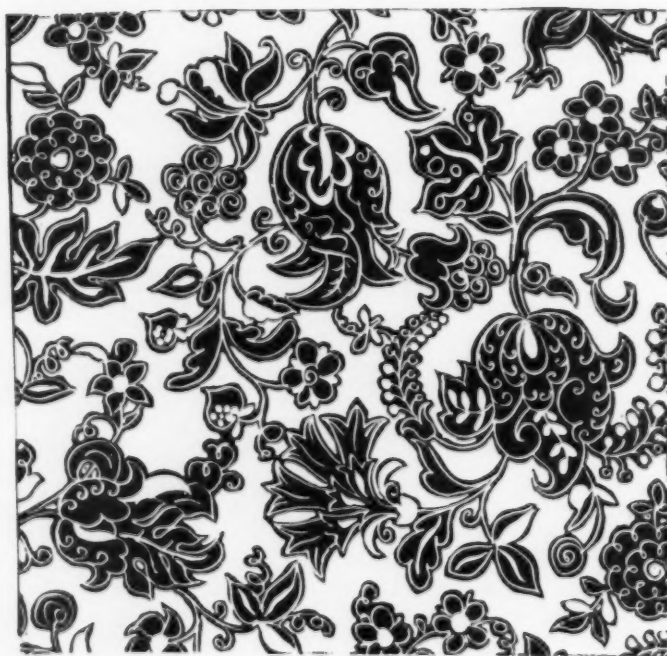


Coty powder
puff from
promotion
planned around
American
Industrial
symbols



A bayadere
of cherries,
rendered in
pen and ink
and two colors





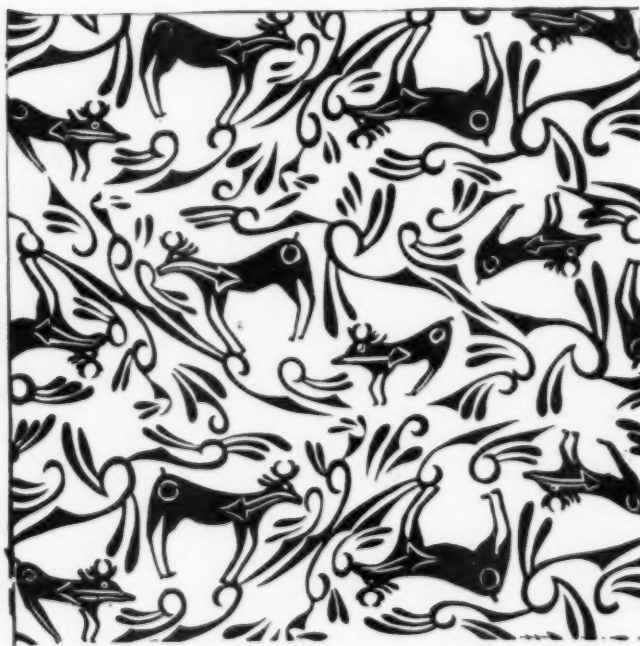
where the screen meets. Bolder figures and a little "free" treatment are best used for this process.

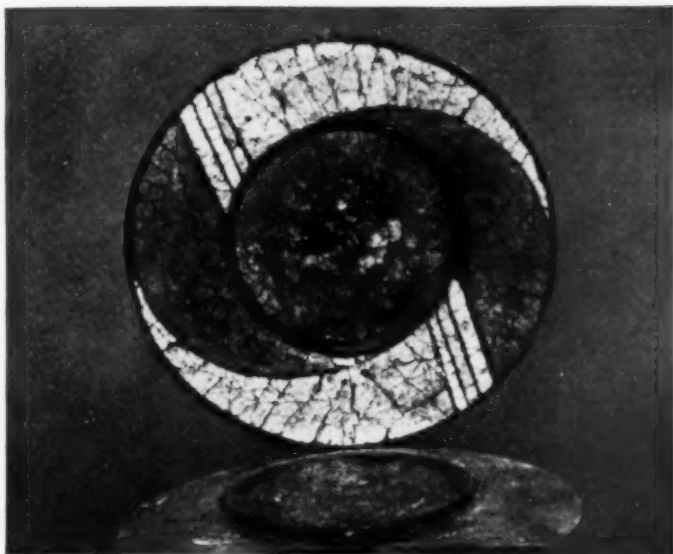
In preparing a pattern for repeat it is wise to start with a rough layout, though sometimes this is not absolutely necessary. Unless the pattern is a stripe, bayadere, or set layout, we use a half drop repeat. For a five-inch repeat the side measurement may be anywhere from five inches to seven if need be. Better to make a wide repeat than to try to squeeze it into a too narrow one. The top of your sketch must fit into the bottom at the five-inch mark, and at the side two and one-half inches down, that being your half drop. Then fill in your area accordingly. One thing to remember is that a good sharp tracing is half your work done!

I have had several years practical experience in tie silks and textile studios. In explaining things I'm merely expressing myself as one co-worker to another. At present I am employed by a studio featuring monotone designs and the more tailored type of patterns, although we do everything from a pinhead to great big things. I personally cater to the geometric and novelty end of designing, tiny things being my "dish."

Usually the employer will give you a "lead" as to just what he wants painted or at least the subject matter current at that time. Sometimes promotions are planned, like American Symbols, Service Symbols, Song Prints, Mexican Enamels, Chinese, American Indian, etc., and you may be asked to make designs to fit into the special group. However, a designer is quite often left on her own resources, so prepare yourself with a couple of hundred ideas and then some. Always be on the alert for something a little bit different, start a new trend, you must be one jump ahead of everything and everyone!

Top left: A stripe pattern inspired by iron grill work. Left: Patriotic all-over designs. Below left: A scroll design of Persian influence. Right: An arrangement of Zuni, American Indian, animals

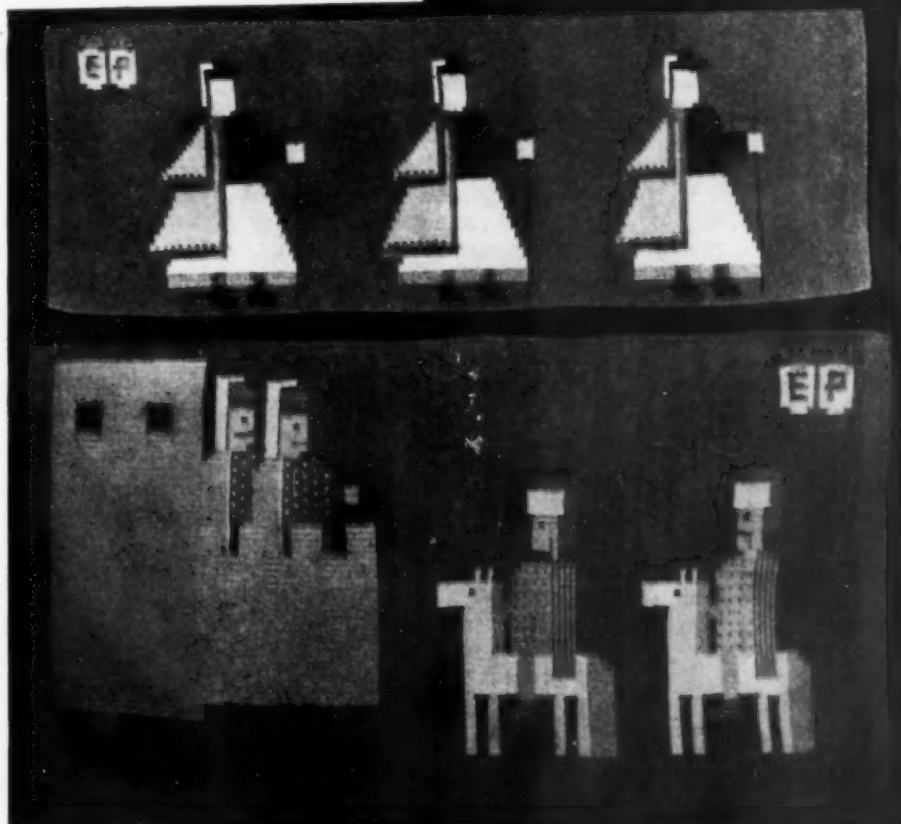




A plate made by Louis Siegel who is Ceramic instructor at the Universal School of Handicrafts. It is made of plastic marble, a new clay that does not require kiln firing but is especially strong. A flexible glaze which resembles fired glaze may be cut with scissors in the proper shapes and placed glazed side down in the bottom of the mold. The soft clay of the plate adheres to it

Right: Among other interesting new methods developed in the research department at the Universal School is a wooden tray decorated in a batik technique by Marya Werten

Below: The two rugs are by Pekary of Hungary and are used at the school for inspiration. Notice especially the compact detail of the geometric design, especially adaptable to weaving



I FEEL very strongly that everything in a home should carry out the character of the people who live in it. Clothes should be made to harmonize with our complexions, hair, eyes, and figures. Our rugs, upholstery, vases, and other articles should have distinctive character that is more or less generic to the people who live with them."

Edward T. Hall, Director
Universal School of
Handicrafts
221 West 57th Street
New York City



CIRCUS ART

BILL TERNEY

Belle Vernon, Pennsylvania



All sorts of materials are used in Circus costumes. Sponge, tin, glass, cellophane, wooden beads and feathers

WHEN one speaks of the circus little does he think of the art connected with it, but in giving it a second thought you can see that it is one institution in which art plays a great many parts. There are approximately three main art divisions in the circus: Poster Art, Costume Art, and Interior Decoration. The first division to be discussed is the poster art.

There are approximately thirty-two poster artists whose work is never ended around the circus. Painting a circus poster is not as easy as most people think it is. It does not consist of merely dabbing a little paint on a paper and then placing it out for the public to see. But it contains seven tedious steps. The first step is the step done by the modelers. Their work is what the name suggests. They must make a model or submit a photograph of some circus scene. As soon as this is done the model is sent on to the sketcher who makes a sketch 12 by 15 inches. It is then sent to the printer whose job is to place the large and fancy printing on it. Next it is sent to the painter who usually uses one of five main circus colors: red, yellow, green, blue, or black. Red is mostly used for the name or date of arrival, as it is most attractive to the eye. The animals may be blue, red, green, or black. It really doesn't matter, the main idea of a poster is to catch the eye. The next step is the selecting of the posters to be used. This is usually done by the owner of the show. It is rather like a première show, for they are shown to him on slides in a projection room. The ones he likes are checked and the others are done away with. The next step is the making of a mat and then production of the posters. Then they are placed in store windows, on barns, and on billboards for the public's approval.

Another art of the circus is its costuming. The Ringling Brothers Circus is the largest costumed show in the world. Designing costumes for a large show takes nearly two years at a terrific cost. In designing the costumes there are many ways to determine what type of a costume is to be worn. For instance, the people who care for the elephants usually wear costumes of India, consisting of a turban and robe of deep purple, while the girls who put the elephants through their paces wear contrasting costumes of bright reds and yellows, and their costumes are usually modern and up to date. Another way the costume may be determined is by the nationality of the actors of a certain act such as a Chinese act. Members of such acts usually wear their native costumes, and the horsemen wear riding outfits. The grand opening costumes are very elaborate and modern. The most elaborate costumes of the Ringling Brothers, Barnum and Bailey's Circus, are the five mesh blankets covering five huge elephants and as the elephants round the track, colored lights play on them, causing beautiful effects. Other costumes are made of sponges, tin, glass, and even cellophane.

Also in the art line comes the greatest improvements in tent interior decoration ever performed. Instead of having the gray top and sides, brown seats, and a dim cast to the whole interior, an entire face-lifting job was done. The top is now light blue with huge silver stars, the tent poles are bright red, seats are blue, the rings are painted yellow, and a huge array of flags is massed in the tent. Dazzling indirect lighting and also neon lighting is used, making the tent seem as though it were a huge theater rather than a circus tent. Really, all that remains to give it its circus atmosphere is its smell, which I hope never ceases to be a part of its magnificence.

"DISPLAY" YOUR ART

JOHN L. JENEMANN

Art Supervisor

Hershey Industrial High School
Hershey, Pennsylvania



THE foyer of the Hershey Industrial School has four showcases each about nine feet wide by three feet high by eighteen inches deep. One of these is at the disposal of the Art Department. Since I spent two summers in the window display business before beginning teaching it is only natural, I suppose, that I should use this showcase for advertising purposes. Art in general and some understandings in particular are the subject of these advertising displays.

They are not exhibits in the usual sense of the word. They center around a dominant idea—some message that the person who looks at the display should carry away with him. There is a center of interest which is planned to stop the passerby. The purpose in this advertising is to sell the students, teachers, and visitors the idea that art is not just drawing and painting and that a drawing or a painting is not the supreme end of art education. In other words the art product may not be as important as the art process in its general educative value. It would be unwise, therefore, to simply exhibit students' work for such an exhibition contradicts our belief and emphasizes the art product.

Let us take a specific example. Some seventh-grade classes worked out a unit on illustration. The boys had more objectives in view than skill in using a medium or in making a picture. They wanted to learn something about the costume of other people; they needed to understand that research as well as memory, imagination, and art skills go into many illustrations. The boys made colored crayon drawings from black and white costume plates. The plates told the country and period of the costume depicted. With this as a clue the student had to work out a background or scene into which his costume figure would fit. Of course he was allowed, in fact encouraged, to change the statuesque costume model into some lifelike actions. In order to complete this unit many boys had to do library research and refer to the art room morgue to discover factual information which had to be combined with details remembered or imagined—colors, landscapes, animals, figure actions.

Now then, if we merely exhibit the finished illustrations we give the passerby no indication of the training and experience the student has gained from participating in this art activity. "It's just picture making," a sign in the center of the display tells the beholder briefly. "Illustration. A Creative Activity. The student uses research, his memory, imagination, and

art skills." A few samples of students' work are mounted and arranged with some of the source material to point up the message of the center sign.

That artistic endeavor has many facets was the point of another display. The center of interest, aimed at arousing a little curiosity, was an empty picture frame mounted on a sign bearing the legend "Art Without Frames." Beneath this was placed the explanation, "If you think of Art as pictures you are sadly mistaken. Here are example of 136 occupations in which art plays a major part." From this board, ribbons radiated to the names of art professions accompanied by illustrative material, an original comic strip, a photograph of a window display, a clay model of an auto body, and newly designed packages.

When you once appreciate the possibilities of a display for advertising the art course, many ideas will suggest themselves to you. "Art in Books" was the theme during Book Week and the illustrations, typography, layout, and book jackets were shown to be phases of art, important and peculiar to the publishing business. "Christmas Greetings" was centered around linoleum block printed cards made by students. "Different Media" included examples of work in water color, spray gun, pen and ink, pencil, oil, pastel and crayon as well as the tools used.

A few good reproductions in large clean mounts with the name, date and nationality of the artist is an effective "Art Week Display." One of our most interesting displays showed the steps in making and printing a newspaper cartoon. A large metropolitan paper supplied us with the artist's rough sketch, finished drawing, proof, and newspaper reproduction as well as the matrices and plates used in the photograph engraving process.

If you are about to embark on a career as a displayman, a few suggestions may prove of value. Try to give your exhibit depth. A table placed against a wall will do, as in the library exhibit. Then keep your eyes open for related three-dimensional material. If there just isn't anything of this sort available for a particular display, it is always possible to attach cardboard easels to some mounts or signs and arrange them on the table surface. These easels will not always have to be rectangular in shape. A friendly merchant may give you some used counter or window cards which can be recovered or you can make your own. Avoid using too many things in the display. Finally, as an artist you should keep in mind unity, balance, and interest.

MUSIC USED as a STIMULUS to CREATIVE DESIGN

GUILIA VON DER LANCKEN, Teacher
Central High School
Tulsa, Oklahoma



THE examples which illustrate these pages are concerned with the use of line in its abstract sense.

The power which musical rhythm and melody has over the feeling is universally felt. It is therefore from music that we chose to receive that inspiration and that stimulus which would direct the mind into the realms of beauty in patterns.

That there is a close affinity between abstract design and music may be understood as music deals entirely with the abstract. Rhythm and melody in music are organized into what may be called a pattern of sound expressing an emotion. It is this pattern of sound and the emotion which it evokes which stimulates the creative power and reveals, with a marvelous insight, patterns of hue and forms.

These may remain simple unorganized hue movements of unrelated beauty if the creative power and artistic ability as a designer is of limited capacity, but with good taste, knowledge of the use of the principles of design, and ability to draw, they may be



developed into a fine design. In the design here illustrated, there is evidence of line movement or rhythm as there is rhythm in music.

The dominant theme or movement is well established in the given area and by its repetition echoed with variation there is imparted a feeling of harmony which is almost contrapuntal.

As to the quality of their originality, it is not genuine. They represent the emotional response to the musical rhythm as understood, felt, and visualized by the individual student. Therefore, it is entirely a creative work, it is the expression of an impression and we all agree that this is ART.



TEMPERA SPRAY DESIGNS FOR HIGH SCHOOL

KATHARINE TYLER
Lake View High School
Chicago, Illinois



TIMULATING designs can be created by the high school art class using tempera colors and a small spray gun. It is hard to estimate the pleasure this activity brings pupils unless you allow me the boastful flourish of saying that our class tried for the last shade of perfection in creating and executing their gunning designs. Never before had we achieved such a variety of original and fascinating creations.

Tempera spray designs are especially desirable for posters because they are quickly made by using the same stencil to reproduce many reprints, and the use of different spray colors gives the necessary variety. An important school event, such as the Annual Music Festival, offers a need for these gala posters.

For spraying, a bottle of tempera paint is diluted with half water content and this mixture is poured into the can attached to the gun.

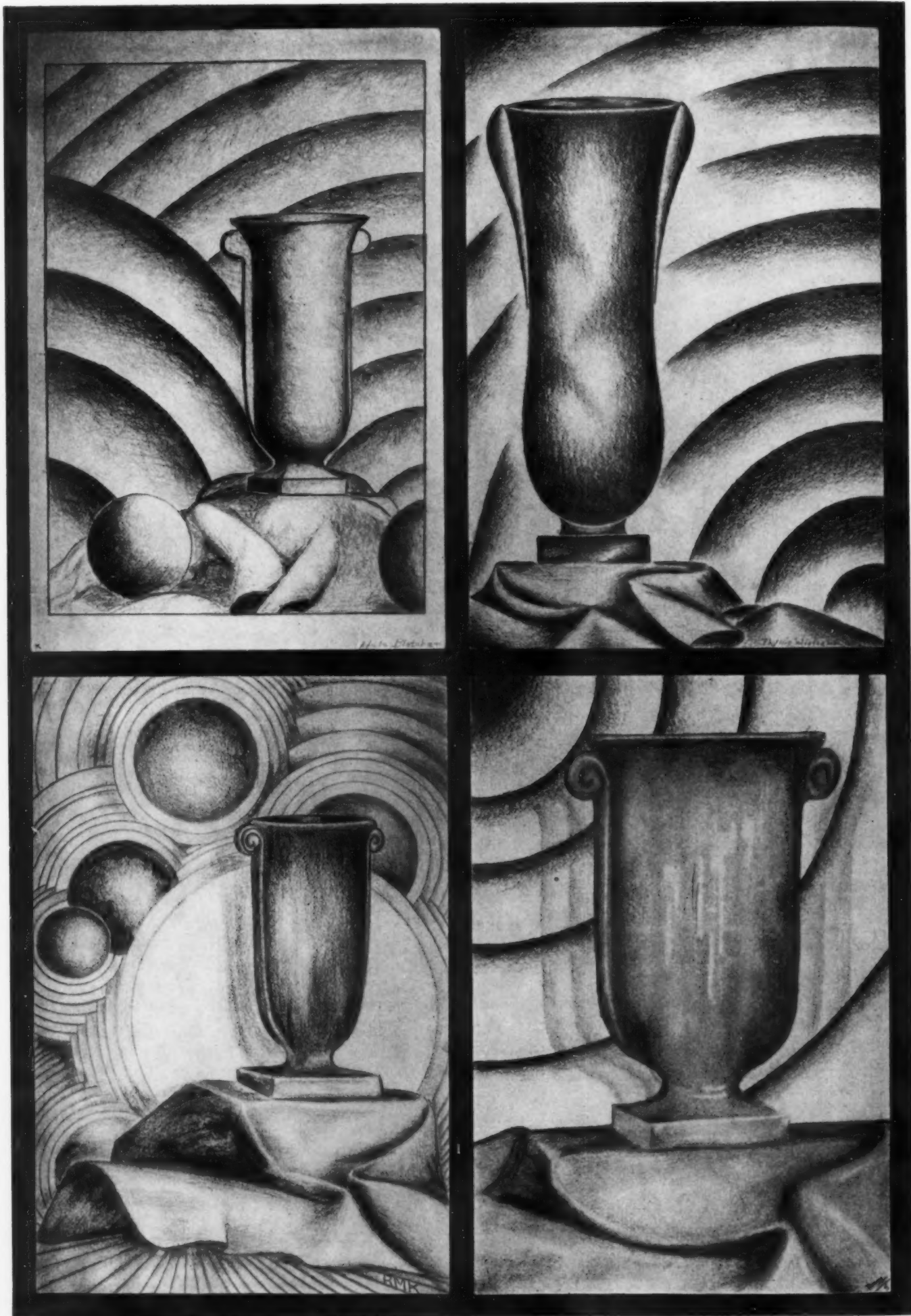


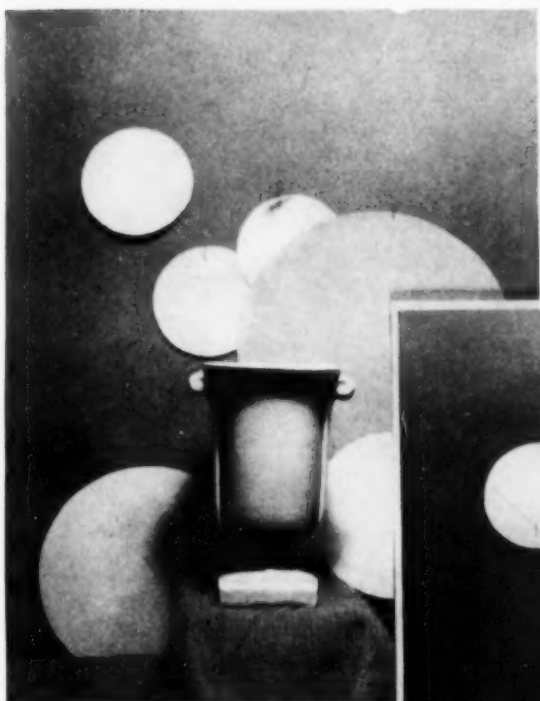
Where the demand for effective posters is great and expense must be considered, this is a poster method worth trying.

- Materials:**
1. An inexpensive hand spray gun
 2. Razor blades
 3. Tempera paint
 4. Construction paper
 5. Mat board

Beside posters, we made "Wild-west" cowboys, cacti, horses, animal, and bird designs. After the designs are made on 9- by 12-inch drawing paper, they are enlarged and transferred to a stiff construction paper, 22 by 26 inches. The design is cut from this paper with a razor blade. This is the basic stencil.

It is next pinned on the final mat board to which the stencil is to be applied and we found that using a variety of colored mat boards gave more class interest. Care is taken to pin the stencil securely and the gunning is best done with materials placed in upright position, preferably on an easel. When various tempera colors are to be sprayed on a design it is easier to have a different gun for separate colors if a large class is working on the project. As various colors are sprayed on a design it is necessary to remove sections of the stencil as each color is rendered. Then that particular piece of stencil is replaced so that the area it covers will not be exposed to the gunning of adjacent parts.



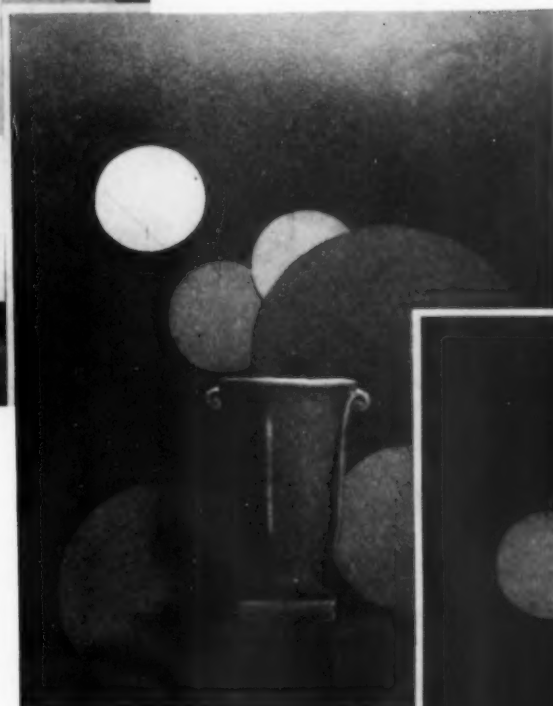


"EXPLORATION" IN DESIGN

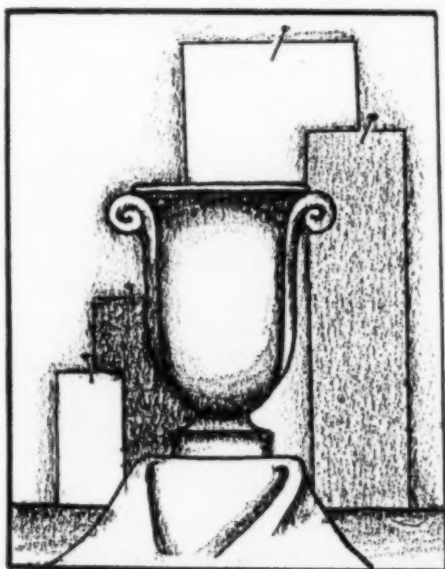
FINDING DESIGNS WITH
SIMPLE REFERENCE MATERIAL



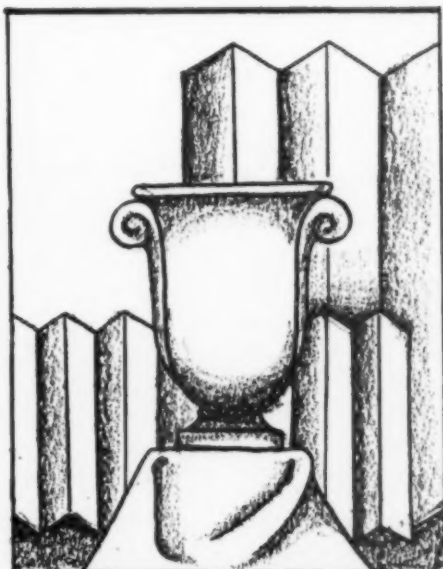
as researched by students of
the Art Department at the
Albuquerque High School,
Albuquerque, New Mexico,
under direction of Mr. Horn-
baker.



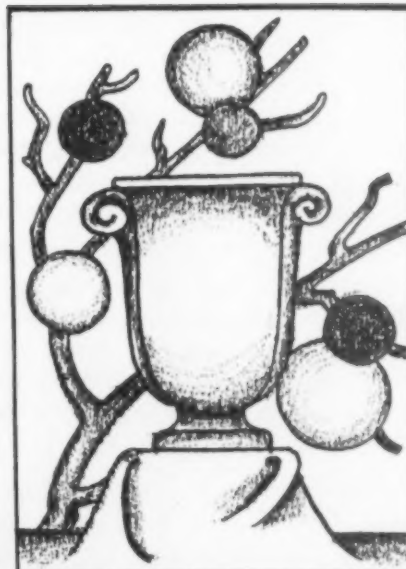
HIS method of "exploration" in finding designs was researched in the Albuquerque High School, as a suggestion to art departments where subject matter is limited. By changing the lighting on the still life subject, various decorative arrangements of dark, medium, and light are introduced. For additional interest, cut paper discs, squares, or folded arrangements may be introduced and used as inspiration for decorative and imaginative backgrounds, as illustrated by the work of the Albuquerque High School students on the opposite page.



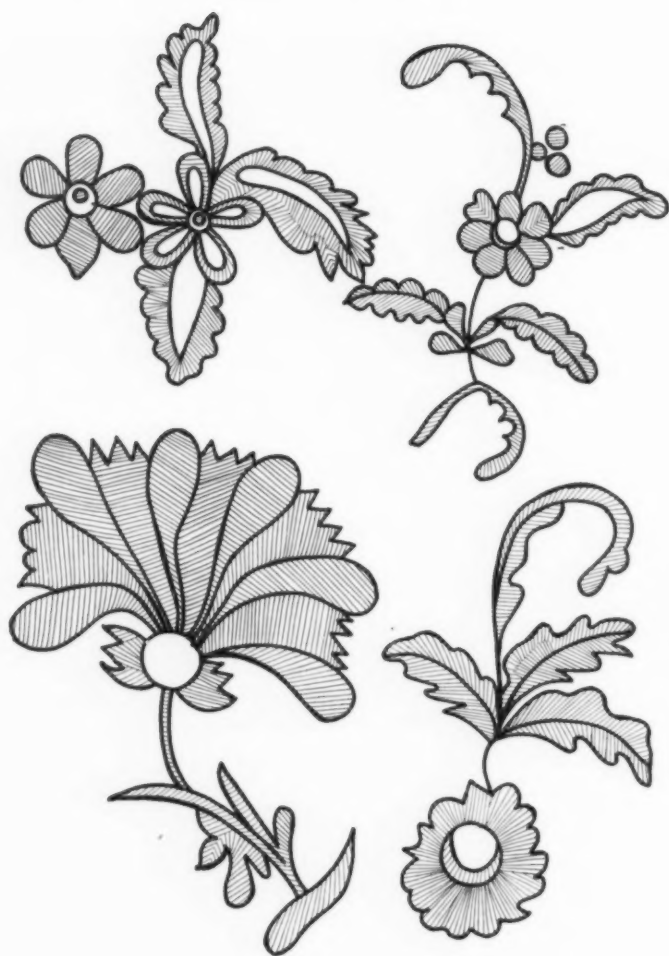
Strips of colored paper



Third dimensional back-
ground of folded paper



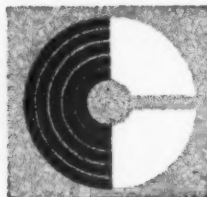
Discs of colored paper
hung on a tree branch



No. D.

OLD SPANISH EMBROIDERY DESIGNS

NELLIE DUNTON, Santa Fe, New Mexico



COPIES of designs from old Spanish colchas (bedspreads) and altar cloths of an almost forgotten art that was developed in New Mexico during the last century.

Very few of the originals survive except in the rural sections, but these are gradually reaching the museums and private collections. The originals were embroidered with wool on a hand-woven cotton cloth with a diagonal rib quite similar to the present-day duck or drilling, though now worn very soft and thin. Some were pieced quite evenly so may have been wrappings from flour sacks or other coverings.

The yarn was carded, spun, and twisted, two threads together, and dyed with the vegetable dyes from native shrubs and plants, with the exception of the indigo imported from Spain through old Mexico and some cochineal, making a delicate work which must have taken infinite time and patience.

The colors were shades of brown, rose, light and very dark blue, yellow, orange, yellow-green, and black. The edges were finished with a narrow hem with a double row of outline stitch, or hand-knotted

fringe, and often the fringe was pulled through the outline stitches.

These designs seem to have no affiliation with embroideries brought from Spain, or any other work of that period, so evidently were a native development.

Some patterns are traceable to certain vicinities, and some apparently copied from Indian pottery, especially some of the birds and deer figures that are scattered through the work with little regard to proportion or the rest of the pattern. Many are very crude representations of flowers, baskets, vases or other objects with a variety of odd arrangements of stitches to fill in spaces; the colors are not well distributed, and many seem to be "hit or miss," following no given pattern but arranged to please the fancy of the maker as the work proceeded.

But some very beautiful ones still remain, well done, and the colors toned and artistically blended, though now worn and faded to soft pastel shades.

Others were made of homespun blankets but done with a heavier yarn and the background completely covered with a long and short stitch, the longer one couched down with the same thread as the worker proceeded. This couching stitch was also used on leaves and flowers.

DESIGN HAIR STYLES with "PAPER CURLS"

CLARIBEL WARD, Art Teacher
Shaler High School, Glenshaw, Pennsylvania

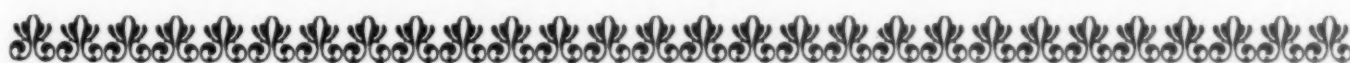


Our Art Department has always enjoyed lending their artistic aid in the production of plays, operettas, and pageants. This year the operetta included a ballet number requiring blonde wigs for the dancers. We had fun in creating ten luxuriant wigs of yellow curled paper "hair."

The project led to further experiment with the curled paper technique and we soon had a group of girls vying with each other to produce the most decorative cut paper heads with coiffures that would make many a hairdresser envious.

To produce the curls, a strip of paper is pulled across the edge of a scissors blade, the paper being held firmly with the thumb. Odds and ends of colored paper were used, and economy of materials was further stressed in the saving of every scrap to be used for details or for exchange with neighbors for other colors.

This activity brought about a lively interest in styles of hair dressing and a study of pleasing color combinations. Each girl worked hard to achieve an original design.





The designs may be delicate in texture and color or bold and very abstract. Colors used were blues, turquoise, red, vermillion, greens, yellow-green, warm-violet, brown tones, and black.



WE DOUBLE IT



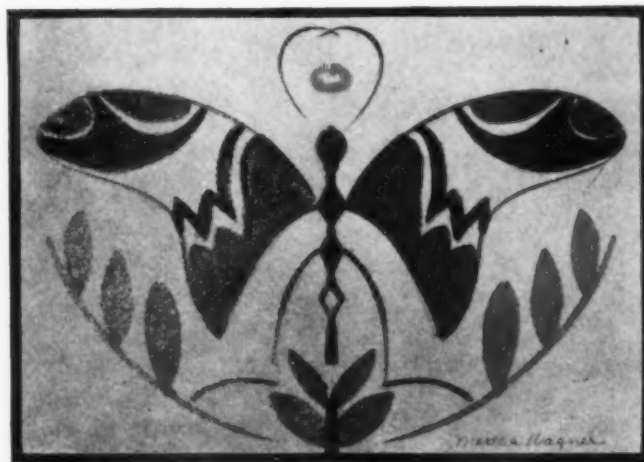
TRY this fascinating game of making a bisymmetrical design with your class sometime and I'll wager each pupil will get a thrill of enjoyment and achievement and want more.

MATERIALS:

Manila paper (or slightly porous paper)
Water color
Brush
Blotter

METHOD:

- Fold paper.
- Open paper and starting at the crease paint a simple line pattern of a leaf, flower, butterfly, or figures.
- While paint is moist but not too wet, press. If



M. B. MIZE, Art Teacher
Junior High School, Indianapolis, Indiana

it does not print on opposite side, repaint and press again.

(d) After the outline, paint parts with color. If the space is too large, paint just a section and press. Through experience one learns when to press. Parts can be repainted when dry, if you wish darker colors.

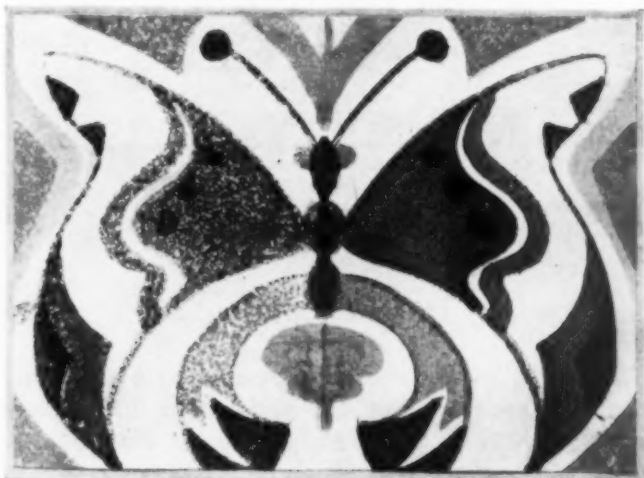
(e) The beauty of the result will depend largely upon the knowledge of design the child has, such as filling a space, balance, and distribution of color. For inspiration it is well to have in view a few plates on historic design.

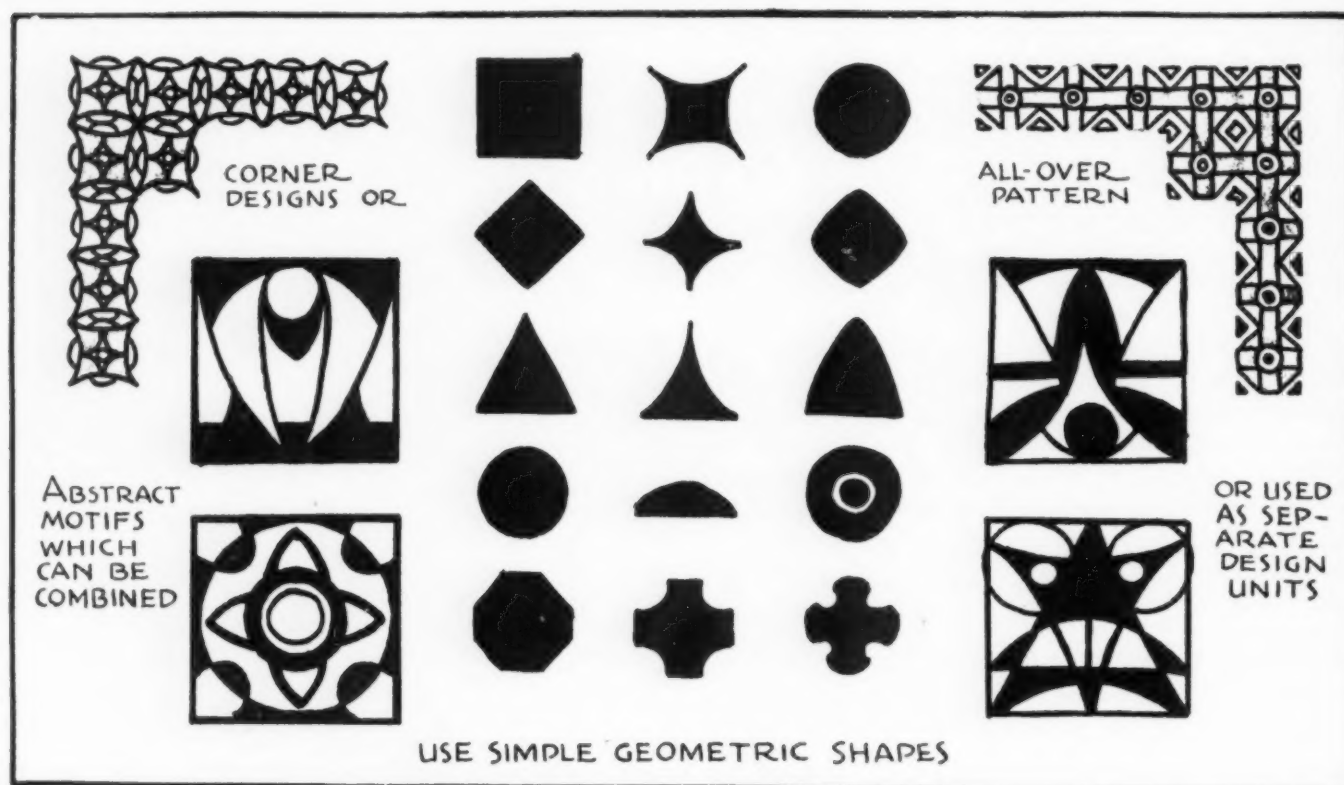
These designs may be used on folders, invitations, place cards, valentines, etc., where a bisymmetrical unit can be used to advantage. This method saves time, is direct, and develops originality that is modern and purely American.



This type of design is very versatile for application. They could be used for greeting cards, book covers, framed pictures, cut in blocks for textile printing, or used for gesso box top decorations. Among them are fine embroidery designs and suggestions for painted furniture or kitchen decorations

ART
ROOM
WORK
SHOP





DESIGNING IS FUN

GERTRUDE K. DALTON, South Junior High School, Watertown, New York



ABSTRACT design is fun—even for the person with no special artistic talent, especially when the old principle of fitting a puzzle together is applied. Every child loves games. When school work becomes a game, interest is created and the imagination is aroused.

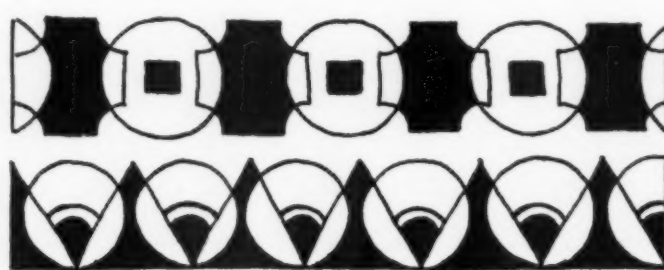
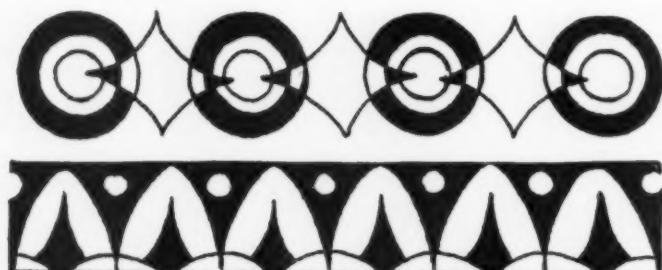
Use simple geometric shapes. Place these before the children and give them sheets marked off into squares of whatever size is desired. Then challenge their imagination to see what each can produce by fitting the shapes together, one within another.

This method has proved successful in an eighth grade. As soon as the word Design was mentioned, groans emerged from mouths, and expressions of, "I

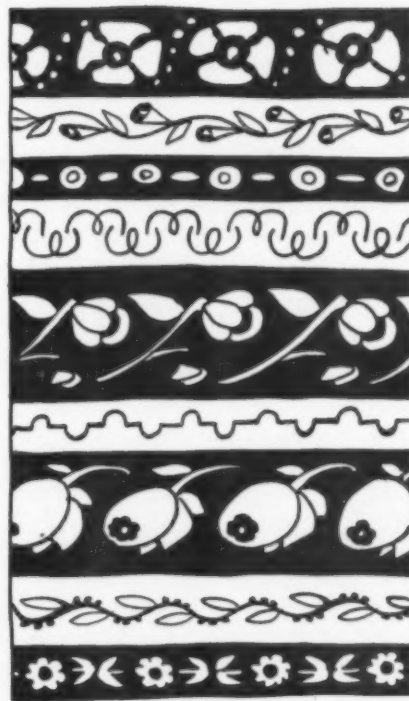
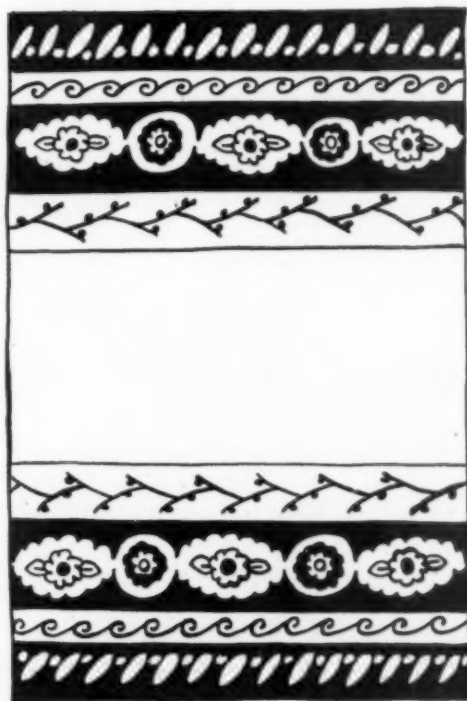
can't do it," were heard. However, this was soon changed by presenting the problem in the method stated above. At the end of the period the children were reluctant to leave.

When the problem is presented have on the board examples showing how much more interesting variety of space and of line may be than monotony. An appreciation of opposition and balance may be brought in at the same time without the children realizing they are being taught the principles of design.

Many uses can be found for these combinations: decorative initials, all-over patterns, dress materials, borders, block prints, textile patterns, etc. They work out nicely in black and white, but are especially interesting when finished in several colors.



FREE... BUT NEAT DESIGN



ETHEL E. HEADRICK, Art Supervisor, Public Schools, Salem, Ohio



book cover.

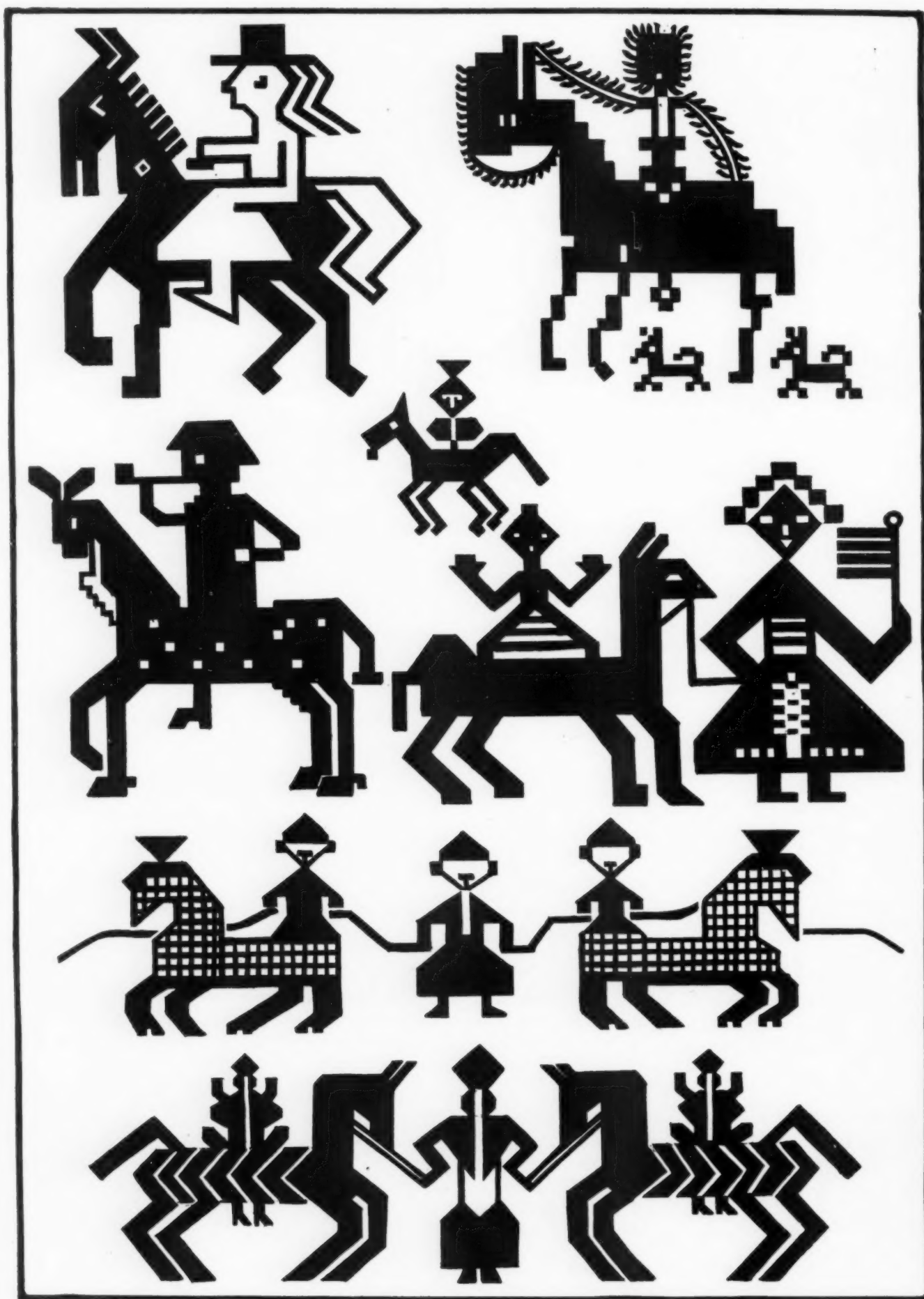
With a pencil divide the paper into bands of varying widths. This might be a little problem in itself, to see who could get the most interesting spacing of lines.

ELECT paper in white or light color of a kind suitable for working with wax crayons. Cut the paper the size that is desired for decorating. It might be used to cover an oatmeal box, or under glass in a tray, or for a scrap-

book cover. Fill in every other band with a free-hand design with colored crayons, having the background of a dark color or a strong color. Use a paper straight-edge to get a clean-cut edge on the band.

The alternate bands of white may have a little line design in color that does not fill up too much of the white.

It might be easier for children to keep the design clean if they started at one end and made a dark band, then a light one, rather than making all the dark bands first.



Research among many old European tapestries and weavings produced this collection of geometric figures with their steeds. Such designs are excellent references for tapestry designing and cross-stitch embroidery

TAPESTRIES

Designed and worked out by the students of Hoffman Junior High School, New York City.

Edward J. Frey contributed this project and the two pieces here were used as illustrations in the Junior High Schools of New York City publication, "Monuments of Enchantment." Salvatore Valentino, a 9A student, designed the above tapestry which was worked out by 7A-9B pupils. The piece below is the work of Helen Sulpizi, age 12 and in the 7A class.



These tapestries are not the work of one child but a group project for many workers over a span of two school years.

Usually a boy designs the tapestry and lines it on canvas. Then it goes to the weaving room where groups of girls are assigned to work on it daily, for whatever length of time the teachers think beneficial to the individual child.

The girls who do these pieces find pleasant relief in the work. It relieves them of the pressure of academic subjects. They enjoy setting the stitches in colors in the bit of the picture assigned to them. They delight in seeing the story come up out of the canvas as they work. The value of the project is psychological rather than technical. It is a process of mental and spiritual coordination highly beneficial to the mental and physical well-being of adolescent girls.

Many girls of Junior High age are in need of a quiet time in their day for meditation and peace, opportunity to dispel depression and fatigue in restful occupation. To accomplish this the motif should be one that soothes, bringing serenity of spirit, poise of body and mind.

DESIGNING BACKWARDS

A Method for Abstract Designing

MAUD T. HARTNESS, Instructor
Plant High School, Tampa, Florida



EACHING even high school age pupils to create figures in the abstract form is not always an easy or successful problem. For the average pupil, in developing a design unit, his mind's eye does not "see" or "feel" an object in the abstract. Geometric patterns or even conventionalized forms he appreciates, but his attempt at abstract forms is very apt to be met with such remarks as, "It looks silly to me," or "I like the true shape better." However, he does appreciate the caricature and from that viewpoint he can be led along the paths of design by the backward route and in that way find abstract shapes of familiar things of his own devising that will both please and amuse him. Such a method in designing in the abstract proved interesting to first-year classes in art in the senior high school.

Briefly, one starts from the upper left-hand corner of the paper, drawing a line across the paper in loops and turns, crossing and recrossing, always keeping as close as possible to the top of the paper, going down from left to right and then right to left, back and forth without lifting the pencil from the paper until the whole page is covered with a surprising variety of forms and shapes. My classes liked to hum softly a favorite tune while scribbling away or to be accompanied by a tuneful record. This seemed to at least add to the enjoyment if not to the quality of the scribble.

After getting a page of "scribbles," our next step was making the pattern definite by blackening with a soft lead pencil some of the areas that came from the scribbling. In doing this, it is very important to see that a white area does not touch a white one, or a black area, a black one, except at corners. In other words, black can only meet black at a corner and in the same way white only meets white at a corner. This can easily be done and come out right at the end only if great care is taken to proceed in an orderly fashion as before, working from one spot to the next, never skipping about but blackening carefully from left to right and back and forth till the whole page is complete and spotted.

After each one in the class had made three "scribbles" each on 9- by 12-inch paper, the fun really began in the search for patterns (motifs) that either



Bobby Fran 8 1/2



Ken Richards 12

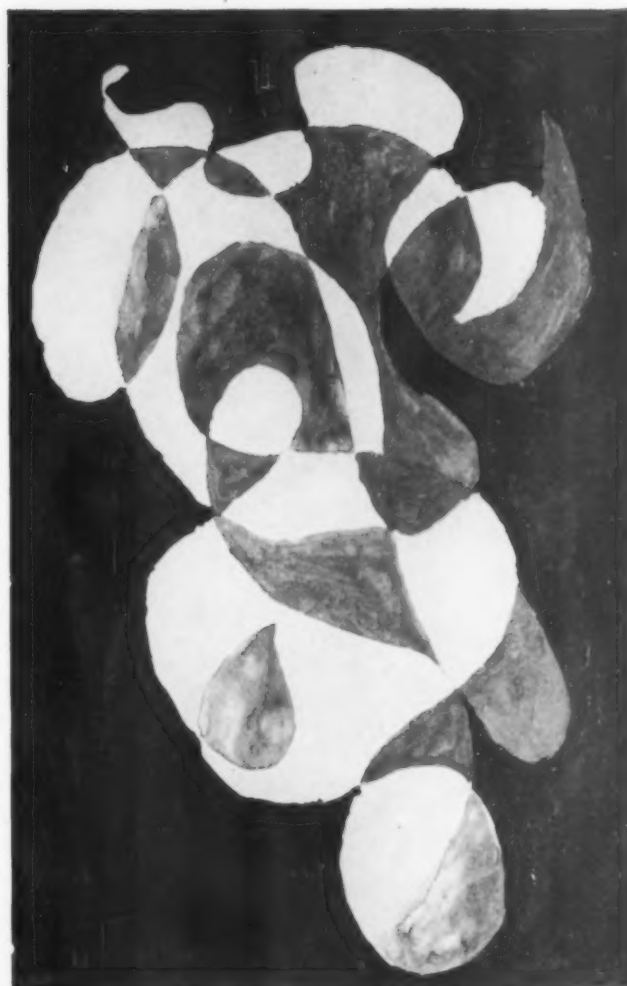
were interesting because of shape or were suggestive because of their queerness to something familiar. After studying a page of "scribbles," turning the paper at every possible angle, abstract forms began to be seen—flowers, birds, fish, animals, and even the human figure. Sometimes they could be found in the white spots, sometimes in the black. Each discovery meant a further development of some child's imagination—something much needed in these times. One class limited itself to the finding of abstract human shapes; another, to birds, fish, animals, etc.; and still another, to any interesting shape or possible abstract idea.

When each one had found a number of interesting motifs, he outlined them heavily so as not by any chance to lose them. Then after tracing them on onionskin paper to prepare for making a design unit, he inclosed each motif within a tight square or rectangle, as the case might be. This inclosure we found helpful in designing the final unit.

After a drill and class discussion of the principles of design and a demonstration on the board of ways for repeating and combining motifs to form good design units that would be well-balanced, rhythmical, and pleasing, the class was ready to go to work with the newly found motifs. They were told that any additional lines or spots to represent hair, eyes, mouth, etc., might be added, provided the original shape was not impaired; that combining or repeating motifs must be so arranged as to form large, small, and medium sized background shapes of interesting and harmonious character; that the background is as important to the design unit as the motifs; and, finally, that the background areas might be created or helped by the addition of lines and spaces.

When the design units were finally completed, a careful spotting of black and white done with India ink and brush was made. Some preferred using three values of black, gray, and white, using tempera paint.

While this exercise was fairly simple for beginning classes of high school art, it created so much interest that judging from the results obtained it could be called worthwhile. There are, moreover, any number of possible variations as well as further development for such an exercise, simple though it appears. Units, so constructed, repeated in allover patterns or borders, would make a worthwhile problem; units converted into or adapted to the ever popular stencil pattern or used in a block for printing on textiles offers another use in the art program. One such unit was cleverly painted on a notebook cover and one served as a decoration on a program cover. In the study of color, the application of color harmonies to these abstract designs would tend to give a feeling of real satisfaction to each young creator even though the design came into being the backward way. In short, from the standpoint of helping the young designer to "feel" and to "see" an abstract form, this was a most successful exercise.



Scribble Designs in the Grades

JANE ALLEN
Lincoln Junior High
Monroe, Michigan

DO YOU have a restless group, a problem group, or a bored class?

If you do, shock them someday by asking them if they can scribble. They will stare at you in amazement—they will think you are the craziest teacher they ever had. My pupils laughed at me, but the idea appealed to their spirit of adventure and they were eager to try the "scribble."

The only direction you need to give is about coloring. It is best to use only two or three colors, and to apply those solidly with even strokes.

The children's interest grows as they work. They are amazed at the design that emerges as they continue the coloring.

Charles called my attention to a fish he saw in his "scribble." Agnes showed me a dancer in her design. Soon all the children were finding birds, animals, and people in their pictures.

The thing about the "scribbles" that pleased me most was the happy and satisfied expressions on the faces of the students with little or no talent for drawing.

The completed "scribbles" were mounted and displayed in the halls. Several children came to tell me it was the best looking display they had ever seen in the halls. Classes that had not had this lesson, asked to do "scribbles."

These "scribble" designs are good to use in the study of color—this I learned from the children. When we were studying color, quite a few pupils handed in "scribbles" done with complements, triads, and analogous colors.



Our stained glass window was displayed in a leading department store in San Antonio. It was set in a dark blue wall representing a church at night. "Snow" on the roof was white ostrich feathers and that on the ground was a white fur rug. The carolers were large figurines of cast plaster

COLOR AND DESIGN FOR CHRISTMAS

A Design Experiment which resulted in a Stained Glass Window

VIRGINIA PIERCE LEHMAN, Weslaco Junior High School, Weslaco, Texas

IN JUNIOR HIGH SCHOOL children come to me from the lower grades with no previous art work—not even the knowledge of mixing two colors to form another.

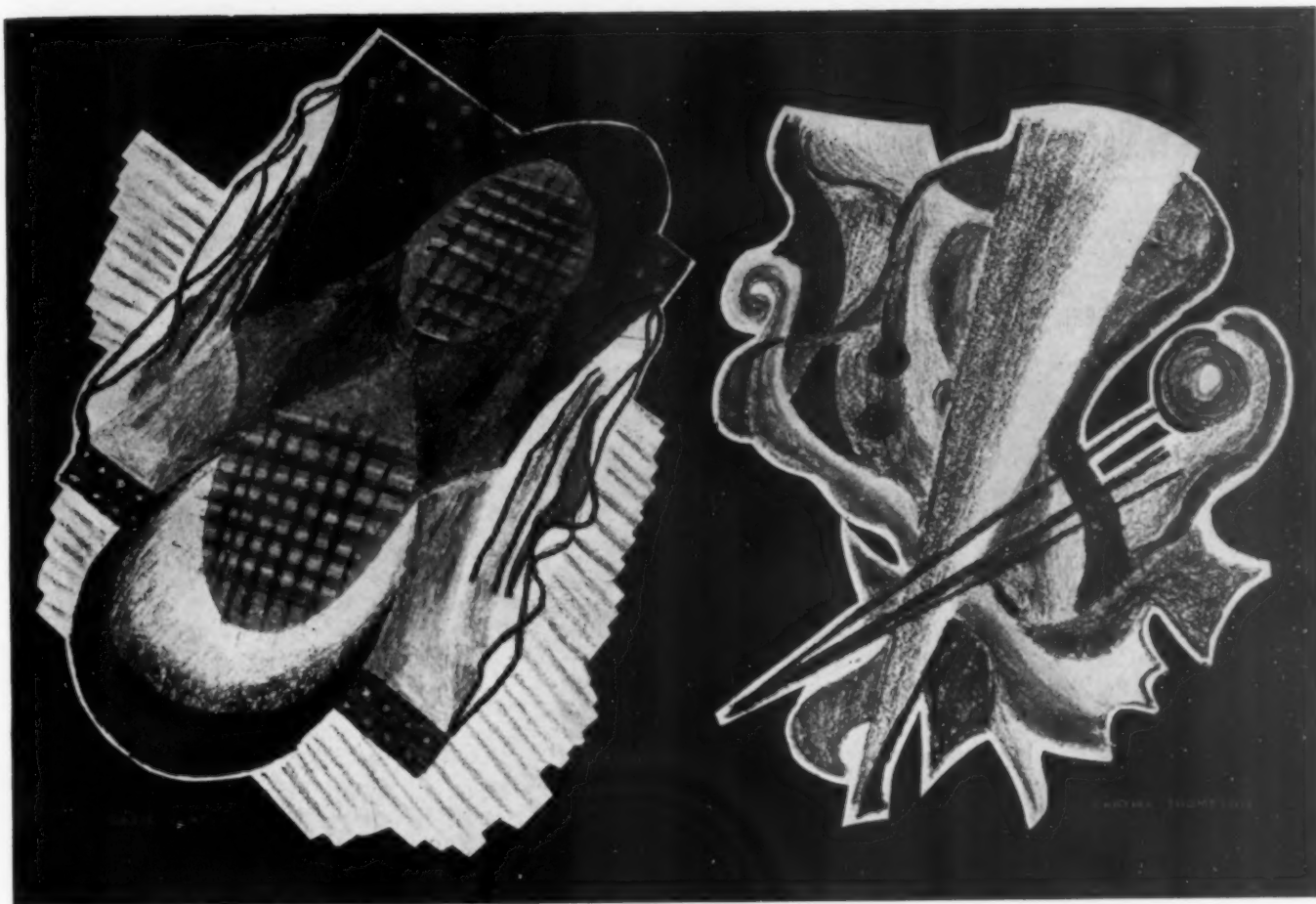
So that is the first thing we do, mix colors. In order that the child may learn this and learn to be neat with water colors at the same time, I let them do something which is frowned upon by art teachers. (All I know is that it accomplishes the thing I am after, so it satisfies me.) The children are shown how to divide a circle into six almost-equal parts; from then on they let their imaginations be their guides. They color their designs with water colors and have to be very careful that the colors do not run together.

The first time we tried this the results were so good I decided something should be done with their medallions. It occurred to me they would make a nice background for a stained-glass window. The children loved the idea, so we began to plan how large it should be and the subject it should represent.

A Christmas theme was decided on, with the window to be made in three panels. I showed the class how the figures could be drawn with a compass so that the entire design would be unified.

Twenty-seven medallions were chosen for the background and, with the figures, were drawn on plywood, 6 by 5 feet. The "spaces" in the design were cut out, leaving the framework of the design. This was sandpapered, painted black to represent lead used in real stained glass windows, then pieces of taffeta in many colors were glued over each space to form the "stained glass."

Much enthusiasm was expressed over our stained-glass window. It was displayed by a leading department store for a Christmas attraction and it was also requested for use behind the choir stalls for Christmas services at one of the churches. From all over we received letters from enthusiastic admirers which proved to us that our idea was well worth the time we gave to it.



NON-OBJECTIVE ART in the PUBLIC SCHOOL

M. B. MIZE, Junior High Art Teacher, Indianapolis, Indiana

AMERICA is considered to be the leading country in the Creative Art of Non-objective Painting. If this be true, then some thought and consideration should be given to it in the public school. Most people are opposed to this non-objective art because it is beyond their comprehension but children are quick to feel the beauty of the rhythm of these creations, that have no subject or similarity to any object. Children grasp the ideas of simplified swing and harmony, for it is modern. They are tired of the realities of this war-troubled world and are eager for an escape, creating forms for spiritual joy. They like to invent color and space combinations without intellectual meanings. They get a tremendous thrill and enthusiasm in creating something no one else can understand but only felt by that inner self spirit.

Appreciation of non-objective art may be taught in a number of ways. I selected victrola music for inspiration and rhythm, since the basic fundamental is rhythm or swing. Records from their music appreciation list were played. The first lesson was devoted to simple line patterns of certain parts of the piece, using colored chalk or colored crayon. A dis-

cussion followed, selecting the most interesting and beautiful line arrangements.

One of the boys came to me at the end of the class and wanted to know if I had any "hot ones." I asked him what he meant and he said, "Any hot music records with some real swing." He had some at home and would bring them in the next day. The next lesson, the class made rhythmic lines, to "Little Brown Jug," "Notre Dame Victory March," "The Hut Sut Song," etc. I knew the children thought they were just having fun but they worked with a vim and vigor I had never seen before.

The following lesson each child selected one piece, made notations when the record was played and they worked it out on a larger paper, filling in spaces with solid color. Of course the more knowledge the child has of good design, the more interesting his design. The children are surprised and pleased with their results for each child's work in an expression of his natural rhythm and our American culture.

Between the strains of the "St. Louis Blues," "Maggie O'Grady," and Beethoven's "Funeral March," were sandwiched many good licks of design and color principles.



A design developed by arrangement of circles and triangles within a given area

A design developed by the feeling of rhythm and free brush work



PEP for Design Classes

Design may be stimulated by music

HALL the design class be vitally enthusiastic or languid through the period? That is usually up to the teacher. Does the teacher have enthusiasm, pep, and vigor? Then the design class will be vitally enthusiastic, for enthusiasm is contagious. Enthusiasm and fresh, usable ideas foster good work while a puny, lackadaisical attitude never begets vigorous, creative expression. If ever the design class lags, the teacher must immediately administer a forcible tonic. There is no better tonic than a new idea presented with enthusiasm. A good design teacher will always have at least one idea "up her sleeve" that will jolt lethargy into energy.

One day I startled my design class by telling the class we would sing for design motifs. Each student was provided with a large piece of wrapping paper. I asked the students to select a favorite song. The selection proved to be "Let Me Call You Sweetheart." The students closed their eyes and sang. As they sang they moved their pencils freely back and forth and round and round. The pencil followed no direction except that suggested by the music. A surprising mass of tangled lines resulted. Then someone wanted to sing "Dinah." Papers were turned and "Dinah" danced upon paper. This tangle of lines was quite different from the flowing rhythm of "Let Me Call You Sweetheart." "Dinah" danced, "Sweetheart" glided. For the next step some of the class used the "doodles" from one song and some used the "doodles" from the other. By the aid of little hand-bag mirrors we discovered in the tangle of lines outlines of interesting forms. The mirrors were placed at right angles to the paper and moved around until a desirable design motif was discovered. This form was then drawn on another paper and became the motif for our all-over designs. The play element was refreshing! It was fun! As all creative expression should be.

Another day for a unit design I gave the class the problem of arranging three triangles of varying shapes and sizes and two circles of varying sizes within a rectangle. The triangles and circles were cut out and placed in various positions within the rectangle until a pleasing arrangement was found. Then the outlines were traced, the cut-outs removed, and the design colored harmoniously. Circles and triangles in one design were developed in brilliant color and the motifs suggested the merry-go-round and other circus delights.

The next problem was the converse of the one just mentioned. Instead of starting with the motifs to be arranged in a given area, we started with an area to be broken down into pleasing divisions of space. The given area was a rectangle of the 3- by 5-inch dimensions, approximating the Greek Golden Ob-long. The students divided the area into four rectangles of varying size and shape. This division of space became the framework for the unit design.

Another time we borrowed an Indian drum and commandeered someone who could beat a rhythm on it. lll.lll.ll. or ll.ll.ll.. or lll.ll.. or any other simple rhythm. The class jotted down the rhythm as they heard it and this visual rhythmic notation became the framework for a repeat-border design. Without a drum or other percussion instrument, a phonograph playing a bit of music with a pronounced rhythm is a good substitute. Ravel's "Bolero" is excellent music for the purpose. The rhythm or music often suggests forms to be applied to the rhythmic framework.

FLORENCE LOTT KENNARD
Wooster, Ohio

*Design may be stimulated by hobbies
or sciences*

PARTICULAR attention to individual hobbies will often rouse the interest to a high pitch. One of my boy students, who was keenly interested in biology, used biological motifs throughout his design course. And why should he have done otherwise? Good taste in design can be developed as well by using one motif as another.

Again, I believe, it is often well that the individual student be allowed to select the medium in which he will develop his design. And again the teacher should always have at least one "surprise" medium to suggest to any student who appears to be on the verge of becoming languid. Two of my boy students who were camera addicts chose to do some of their work with the camera. So their homework in design became camera work. One boy turned in a most mysteriously interesting, formal composition, the subject of which was the ice formation in a flowing stream. The negative was used for printing one way and then in reverse. The results mounted side by side made the formal composition. Another boy made a beautiful Christmas card by photographing small objects on a table top. The arrangement of a little carved wood madonna, some toy Christmas trees, and a star called for the exercise of taste in the design.

Objects of varying form and texture laid directly upon blue-print paper or photographic paper make unusual and pleasingly different ways of exercising taste in design. Leaves and grasses or cut-outs to be arranged on blue-print paper is an idea that will usually call out excited enthusiasm.

In order to prompt renewed use of various mediums we might list a few that are adaptable to design:

Finger paint, screen printing, free brush, tempera, chalk, crayons, ink (in a variety of colors), cut paper, water colors, oils, block prints, air brush, spatter work, photography, blue-prints, clay plaques, background papers of different colors, photography.

One caution must be given in the selection of mediums. That is, the skill required in handling the medium must not become so great as to overbalance primary aim of developing taste in design. Too great a stress on technique places the work out of the field of the design class, and the design teacher, as well as the teacher of any subject, must hold to her main objective. Correlation of design with other subjects is good; usurping other subjects is another matter.

Another way to add interest is to develop the motif in different types of design. For example, the same or a different motif may be developed in a naturalistic, conventional, geometric, or abstract style. This gives the teacher an opportunity to bring out the suitability of different types of design for different purposes. For example, iron grilles require abstract designs by the very nature of the material of which they are constructed. Geometric patterns are necessary for the designs that are to be woven into fabrics. And while a great many people admire naturalistic floral designs on cretonnes and upholstery fabrics to be used in their homes, it is quite obvious that the conventional or abstract design is more suitable for drapery fabrics to be used in public or more formal places.

Among design teachers it seems that flowers are almost invariably the source material for teaching design. But there are other sources in number so great that no single book could designate them all. To be more concrete, the sciences furnish a whole world of ideas for design. Below we shall name a few which we hope will not only be useful in themselves but will stimulate other and better ideas.

ZOOLOGY: Microscopic animals and bacteria, shells, coral, land animals (domestic and wild), fish, reptiles, amphibians, insects (including butterflies and those less familiar insects), prehistoric animals, birds, footprints, imaginary animal forms (such as the unicorn).

PHYSICS: Machines: electric, water power, airplanes, automobiles, boats; bridges and their various parts. Hardware: nuts, screws, bolts, knobs, hinges (and others); tools; wheels, gears, shafts, etc.; illumination; appliances.

GEOLOGY: Airplane views of peninsulas, lakes, rivers, towns, etc.; ground views of hills, promontories, boulders, lakes, ocean, rivers, etc.; maps, both real and imaginary; geysers; crystalline forms.

BOTANY: Trees (different varieties such as apple, hemlock, elm); leaves (deciduous, evergreen); tree branches (habits of growth); seed-pods (including lengthwise and crosswise sections); buds, ferns, fruits, vegetables, vines, shrubs, growing flowers, flower parts (such as stamen, calyx, pistil).

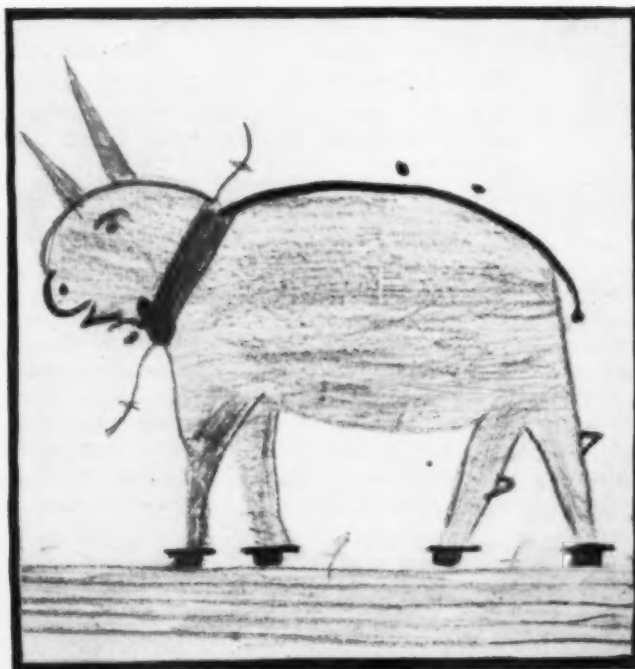
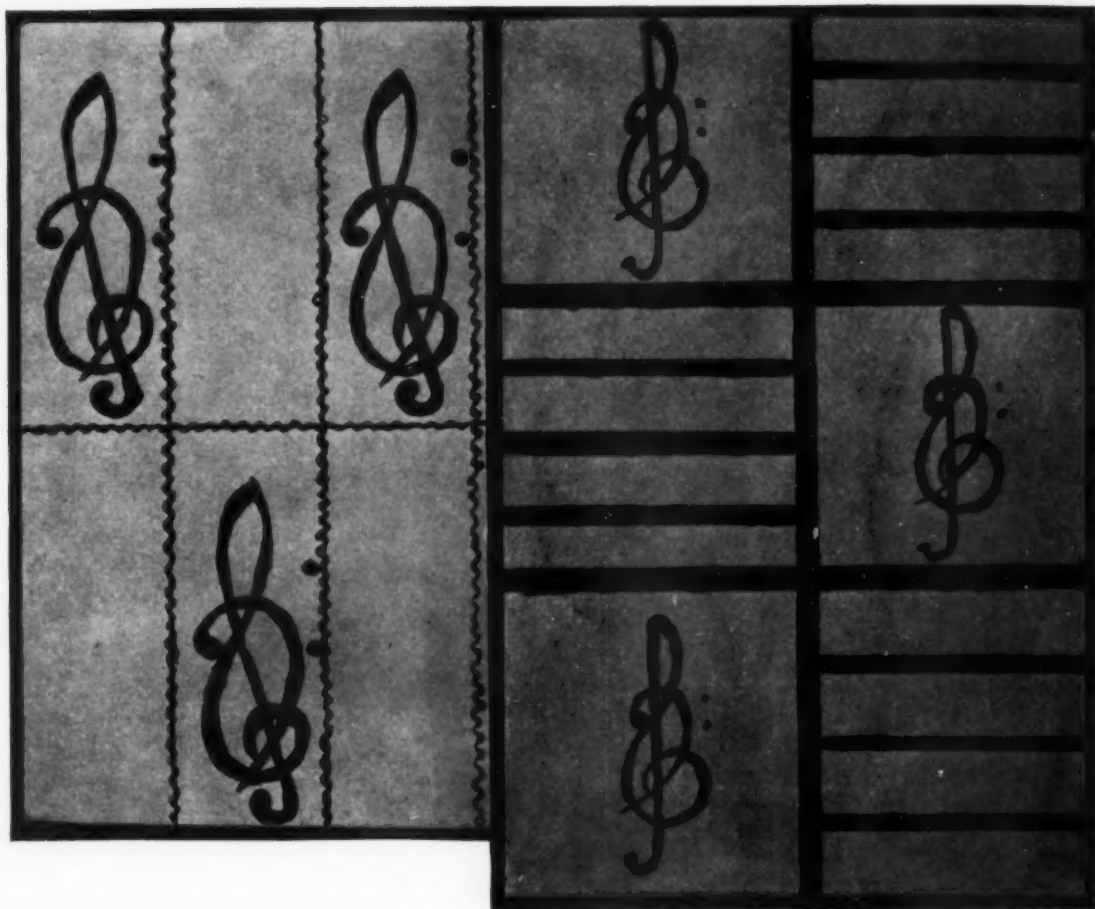
CHEMISTRY: Color (recall the Vincent Jack designs which emphasize color rather than form); Chemical equipment: beakers, flasks, tubes, etc.; mortars, pestles, etc.; smoke and gas forms.

SOCIAL SCIENCES: Man, woman, child; people of different times and different countries (facial characteristics); clothes they wear; houses they live in; tools they use; occupations; musical instruments; kinds of dances (different countries, different times); boats (sampans, kayaks, gondolas); land transportation (jinrikishas, carriages, bicycles, automobiles); development of the automobile; development of boats (canoe, steamboat, sailboat, ocean liner, etc.); sports of different countries; architecture of various countries; architecture (various parts such as towers, spires, arches, doorways, etc.).

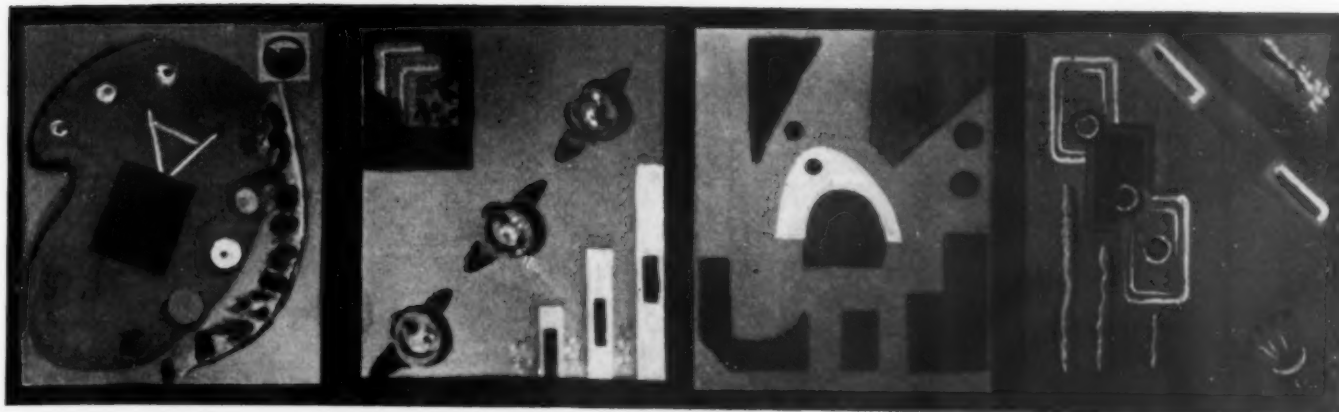


A camera composition in formal balance was used for a Christmas card by one of the students

All-over designs of music symbols were used for notebook covers in a music and art project carried out under the direction of Irene Hazel, Art Supervisor at Caruthersville, Missouri



A cut paper Musical Humpty-Dumpty and a crayon drawn Musical Bull by 4th grade students of Inez Petrick at Odessa, Texas. Musical symbols compose the animals



A PLEASANT WAY to APPROACH DESIGN

ED. J. GETSCH, Englewood, Colorado



THE junior and senior high school students of our school are showing a great deal of interest in a new phase of art and have been producing many unusual projects.

The scheme developed from a necessity to teach the students design without a great deal of expense.

The majority of the students seemingly had no background for design and were under the impression that it was only for the really talented art students to understand and actually create.

I could plainly see that it was not going to be an easy task to change the attitude of the group. It would require something unusual as well as pleasant.

The following five objectives were used:

- (1) To show that design is not difficult.
- (2) It is not necessary to use a lot of expensive materials.
- (3) The more simple the design, the more pleasing to the eye.
- (4) To teach the elements of art in such a way that they have meaning, instead of just being vague words.
- (5) To develop within the pupil the correct attitude toward all phases of art.

With these fixed objectives in mind, my next problem was to approach "design" in the most pleasing manner for the students.

As an assignment I asked the students of my art classes to bring to school any number of small articles which had little or no value to them. Articles that

seem to collect in girls' purses and bluge in boys' pockets. This was a novel assignment and was met with more enthusiasm than usual. I will admit there was plenty of comment and it was plain to see that many of the pupils were thinking it all sounded rather an odd assignment; nevertheless, I observed that every student was anxious to begin the class work the following morning.

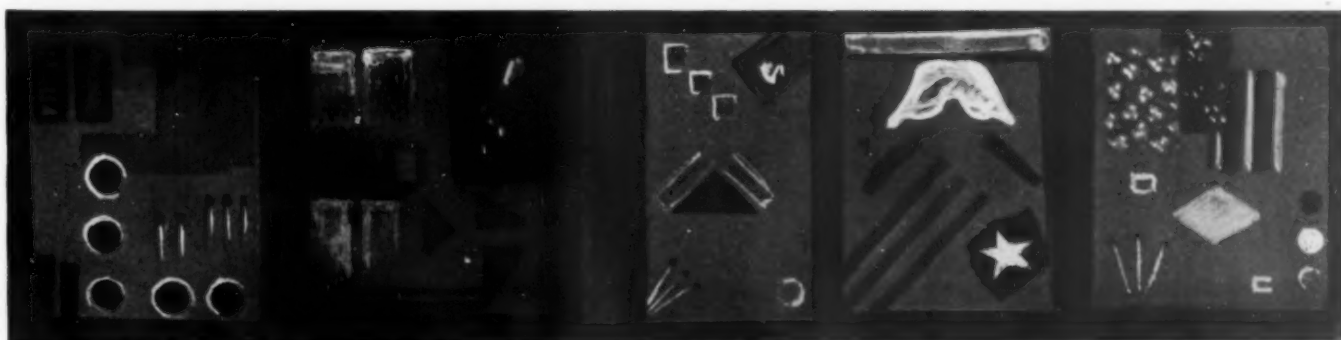
Before class I prepared pieces of cardboard, approximately 16 by 14 inches. Among the collection of castaways were buttons, matches, gum wrappers, milk bottle tops, toothpicks, ribbon, match covers, pop bottle tops, candy papers, rubber bands, clips, scraps of cloth, small pieces of paper, feathers, wood shavings, theater tickets, used stamps, tinfoil, and remnants of many other things.

Each student was expected to arrange his collection on the cardboard in an original manner. As they worked I talked to them individually and in groups about such problems as breaking up the space, dark and light contrast, and keeping the design simple and well balanced. They were all eager and determined that their work should be the best. There were no "clockwatchers" that day!

As a result some very attractive designs were created showing line, color, dark and light. I exhibited every pupil's work which naturally made each one more "art conscious" and the parents as well showed a great deal of interest.

The project not only fulfilled the objectives but has developed a greater class interest in other art fields.

I sincerely hope that other teachers might find this a successful plan in their different schools.





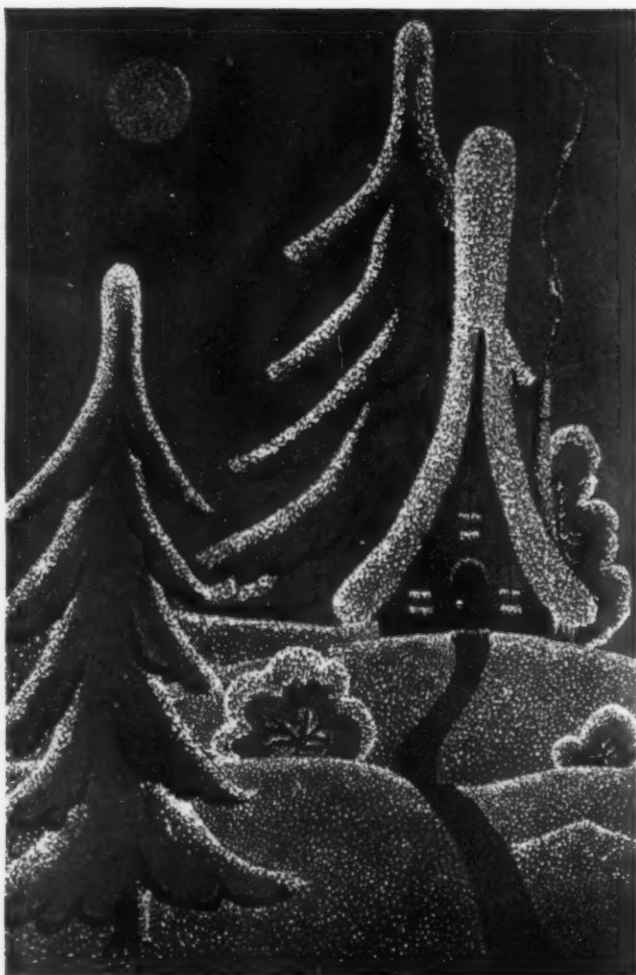
ON THE WATCH

ARLEAN CLOUGH



Foot Loose

Dobbee Taylor



WOODBLOCK technique rendered in tempera (*above*) and a stippled tempera technique (*below*) are two methods of decorative painting found to be very effective by Margaret Wells Painter, instructor at Havermale Junior High School, Spokane, Washington.

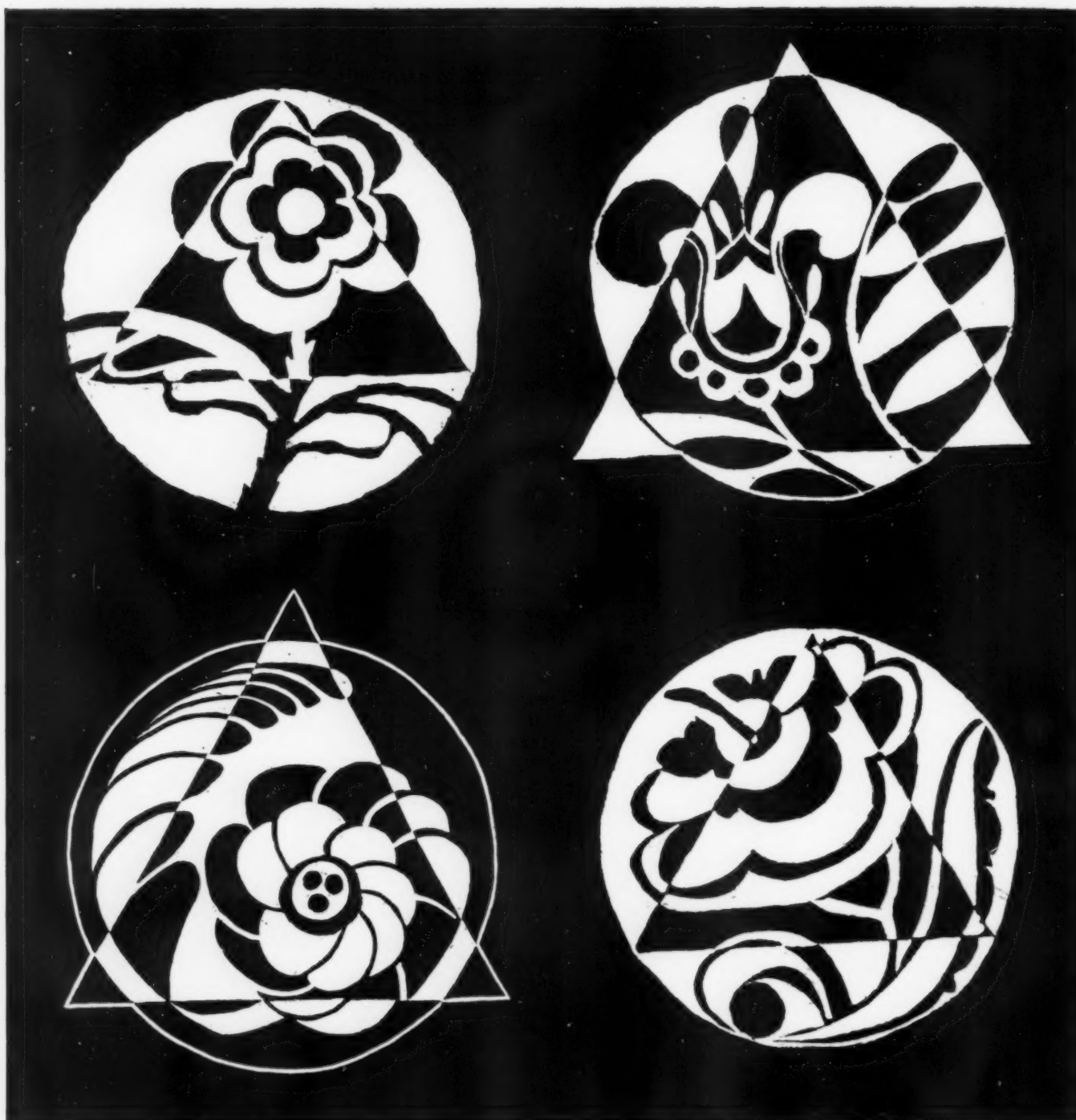
The animals by 9A students would make a very effective pair of pictures for room decoration. Direct decorative subjects are excellent with informal furnishings. Also this type of design is most successful for book illustration and greeting cards.

The stipple landscape was painted in light tempera colors on a blue background. This is an excellent method for decorative illustrating and teaches the student brush control and color values.



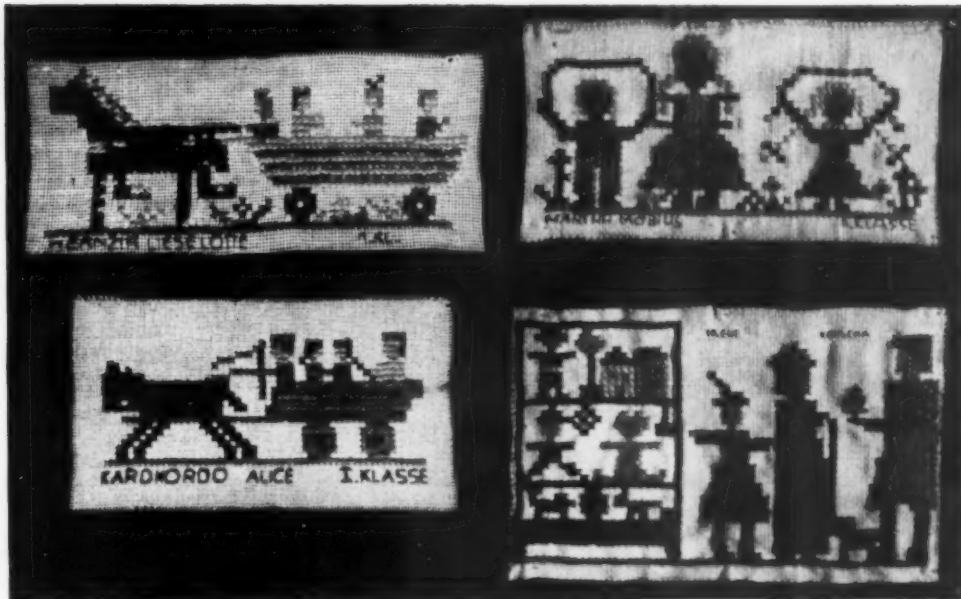


Spatterwork for decorative rendering was used in the above flower panels with natural flowers for masks, water color, a toothbrush and screen while those below are drawn in heavy and light wax crayon technique using truly imaginative motifs. Both are the work of 4th year students of Miss Marguerite McCusker, Instructor in Art, in the public schools of Oshkosh, Wisconsin



AN experiment in using creative flower designs in counterchange design developed by the use of triangles over circles. These were painted in pastel shades of tempera on dark analogous backgrounds. By students of Jean O. Mitchell at the University of Florida demonstration class.

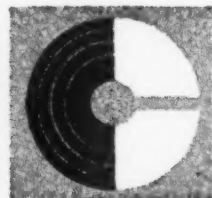




Children's embroidery done in cross-stitch.
From the Emmy Zweybrück collection



A good design of black on white plus white on black which is suitable for book end leaves or textile design. White tempera with pen or small brush can be used for putting white over the black waterproof ink portions of the design. From the California College of Arts and Crafts, Oakland, California



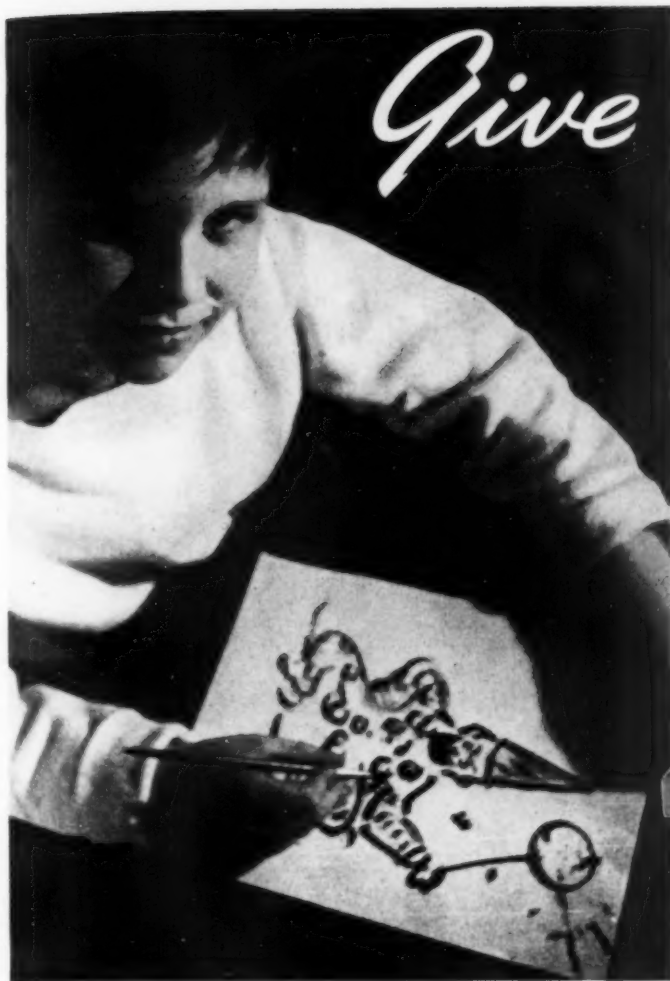
OLOR problems are twice as interesting to the students when made into design

arrangements such as these (at left). The points of the leaves represent the divisions of the color wheel and the above border is the warm side of the wheel and the lower border the cool colors.

Each branch of the designs below carries out a color and its shades and tints as a problem in color value.

By students of Frances Stokes, Independent School District No. 13, Ely, Minnesota.





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the assertion that what is needed now is more "Marching Songs." Not only do men under arms move more resiliently, but the rest of us going to and from our various occupations and diversions find greater pleasure, if singing as we walk. "Whistle while you work." This idea of music reacting as a stimulus under certain conditions is well expressed in the article on page 84 by Guilia Von der Lancken, Tulsa, Okla.

* In the Art Room Workshop section, pages 87-94, are several splendid ideas for design problems: Finding designs with simple reference materials; examples of Old Spanish Embroidery designs; creating curled paper "hair" design styles; bisymmetric designs as a method in teaching design principles; fun in creating abstract geometric designs; free design using wax crayon in color combinations—a good idea; and, finally, geometric figures from old European tapestries. Each one of these eight pages contains a design problem requiring different methods or mediums, or both. They have all been tried and found practical.

* The students of Hoffman Junior High, New York City, are fortunate in having instruction from teachers who apparently recognize values other than the artistic. In designing tapestries where a group of pupils work together, they not only acquire an art sense but also stimulate a "process of mental and spiritual coordination highly beneficial to the mental and physical well-being of adolescent girls." Turn to page 95. Try this on your own junior high group.

(Continued on page 6-a)



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* Are you one of those who cannot carry on a telephone conversation without using your pencil to create abstract designs while listening? "Scribbling" we call it—a waste of time and material, ordinarily. But is it? Two articles, on pages 96 and 97, contributed by Maud Hartness in Florida, and Jane Allen in Michigan, describe how they turned this scribbling idea into design lessons of interest and value. How true it is that the teaching of art and design principles requires something which the art school does not always provide—imagination, inspiration, tact, and ordinary gumption!

* Here's another Christmas problem—a stained glass window done under direction of Virginia Lehman in Weslaco, Texas. Evergreens covered with beautiful snow are unknown in Texas but this window displayed in a department store window in San Antonio proved a wonderful Christmas attraction. Its creation involved a knowledge of colors, the mixing of them, and several other elements necessary for good design.

* Appreciation of non-objective art—color and space combinations without intellectual meaning—creations that have no subject or similarity to any object! What is it all about, you of the generation one step removed, ask? Well, I do not know. But there are those who do, or at least they have an answer to the question. Whether we are in sympathy with modern design interpretations or not, we must be intelligent, for America is said to be the leading country in which these things are created and we are all Americans. So let's turn to page 99 with an open mind.

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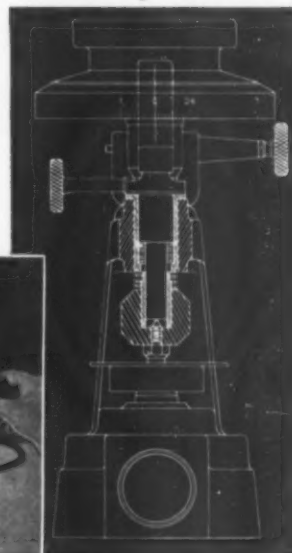
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* The teaching of design requires the use of more methods, media, subjects, than may seem essential to those not in the schoolroom. Thus Florence Kennard, Wooster, Ohio, in her article "Pep for Design Classes," describes very understandingly how she secured results by some of the modern ways. Music and design, hobbies and design, are perfectly intelligible when presented by one who has acquired the art of "seeing" design in every object and "hearing" design in every sound.

* Finally, "A Pleasant Way to Approach Design," by the Colorado teacher, and the several illustrations on the following pages will offer many suggestions for teaching design.

* If your class has accomplished a satisfactory piece of work which appears of more than ordinary merit, I suggest that you send a "story" about the lesson, giving facts which will be helpful to others, to the Editor of *School Arts*, Pedro deLemos, at Stanford University, California.

PHOTOGRAPHIC COMPETITION SPONSORED BY AMERICAN RED CROSS

Chairman Norman H. Davis has announced a national photographic competition in a patriotic endeavor to record Red Cross activities at home and abroad for the information of Americans who are supporting this great organization. The competition is open to amateurs as well as professionals and very valuable awards for excellence will be made. This competition will give *School Arts* readers and students an opportunity to put their artistry to good purpose. Full information can be obtained from photographic supply dealers.

RECREATION AT HOME

"Home Play in Wartime," published by the National Recreation Association through a special contribution, with a foreword by Paul V. McNutt, Director of the Office of Defense Health and Welfare Services—20 pages—a complete manual of home play and entertainment, including rules for table games, card games, active games, music, drama, and handicrafts, plus a complete list of source material available from various agencies free or at slight cost. Copies available at 10 cents from National Recreation Association, 315 Fourth Avenue, New York City.

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TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester, Mass., and enclosing a three-cent stamp for each item requested.

Paper in the art class is an essential—the bread, so to speak, on the art table. No matter with how much care the "delicacies" are selected—the paints, crayons, pencils and inks—their real value, their brilliance, smoothness, trueness of hue, etc., cannot be had as well unless proper care is given to the selection of paper on which they will be used. Let us see teachers set up standards of quality for paper—suitable for the purpose needed—and we will see correspondingly better results in our art work. We have seen rigid tests given to water colors, for example, for permanence, non-staining, blending and other qualities, only to see them used on the poorest quality paper, even old, printed newspapers. This kind of "saving" is to be discouraged. The teachers should see that good paper is specified. There is no shortage of paper to date. Paper has many potential uses and the ingenious teacher will substitute it for many articles now restricted to war needs.

We will have Birmingham & Prosser Co. send you samples and interesting suggestions if you will ask *School Arts* for T.E.B.—C-421.

Good reproductions of works of art are essential to satisfactory art teaching in the schoolroom. Art Education, Inc. (Brown-Robertson Co.) has specialized in furnishing photographic reproductions of originals for a good many years. They have black and white prints, color prints, color slides, descriptive texts, art instructor's texts—everything necessary in picture study and a course in art appreciation. They have several printed lists of their many subjects which teachers will find very useful. Write to *School Arts*, ask for item C-422, and everything available will be forwarded to you.

We used to tell of getting all kinds of printer's ink out of one barrel—well, Weber Costello Company illustrate in their new catalog how to get water tempera, oil tempera, varnish tempera, finger paint tempera, and dry stencil tempera out of one and the same can! In that same catalog they tell about a lot of other things useful in art classes. Better have us send you one of these interesting pamphlets. Ask for T.E.B.—C-423.

"Art Education Alert," a 48-page booklet, written, illustrated, and designed by Art Education students at Pratt Institute, Brooklyn, New York, has been sent to 30,000 public school superintendents, supervising principles, and art teachers in all parts of the country according to Vincent A. Roy, supervisor of the Pratt Institute, Art Education Department.

The booklet presents a brief for art training as an aid to the war effort, offering "A Plan for Art Education" at elementary, secondary, and adult levels.

The plan, briefly summarized, suggests units of work based upon topics necessary to an understanding of contemporary wartime affairs. The art experiences serve to interpret, visualize and clarify the social, economic, and political implications as well as the artistic values present.

"Art Education Alert" was financed through the cooperation of the Related Arts Service, a non-profit organization, of 511 Fifth Avenue, New York. Mr. Roy, as head of the Art Education Department at Pratt Institute, acted in a supervisory capacity as editor, assisted by Mrs. Grace S. Nutley and Miss Elizabeth Cole Tucker as faculty consultants. The assembling and preparing of material, however, was entirely the work of students.

If you have not seen one of these booklets and would like a copy, ask us for C-424, Teachers Exchange Bureau.

DE-HY-DRAY

A new type of paint, launched by Devco & Reynolds Company, Inc., "Dehydray." This new product, which weighs about half as much as liquid paint and which bulks considerably less, is in line with the Government's effort to cut down on freight space to make more room for shipment of vital war materials. Laboratory tests and a comparison of the dehydrated process with the popular new water paints currently in use, including their own, shows many advantages for this entirely dry product. The new paint is available in twelve standard colors which have been blended to harmonize with the newest fabrics and accessories. Also available is a chart showing twelve additional colors which may be obtained by intermixing two or more of the standard colors. More facts about this paint by requesting C-425, T.E.B., *School Arts*.

NEW DIRECTOR

Dana P. Vaughan, Dean of Rhode Island School of Design for the past nine years, has resigned that position to become director of the School of Industrial Arts at Trenton, New Jersey. Mr. Vaughan took over his new position, September 16, succeeding the late Frank Forrest Frederick, who was head of the school for thirty-six years.

The objectives of the School of Industrial Arts are very similar to those of Rhode Island School of Design. The institution was founded in 1895. It is equipped to give instruction in pottery, wood-working and chemistry and it also has machine shops and laboratories for the study of electricity.

Mr. Vaughan is a native of Middleboro, Mass. He studied at the Massachusetts School of Art in Boston and was graduated from the Philadelphia Museum School of Industrial Arts in 1924. His travels include England, Belgium, France, Germany, Sweden and Japan, and he has studied at the Trans-Pacific Travel School in Japan and at the University of Upsala and in Stockholm, Sweden.

NEW EDUCATIONAL PHOTOS

Consolidated Aircraft Corporation has had made by Mr. Otto Menge, chief Photographer, a new educational series of photographs showing airplanes in flight. They are especially composed to demonstrate the varied mechanical actions of the plans while in flight. These photos are unusually beautiful and make a fine contribution to the educational system. As they are for educational purposes only they are not advertised.

Accredited teachers and visual education departments may obtain these pictures by writing to Otto Menge, Consolidated Aircraft Corporation, San Diego, California, who will give prices, etc.

N.E.A. Art News

THE WAR DEPARTMENT BROCHURE

The committee which is preparing material for the brochure on *Art and the War* wants to hear about any interesting and worth-while art activities, in schools or colleges, which are contributing effectively to the war effort.

If your students are doing anything for the men in the services, or to help civilian defense, or to aid bond sales, write out a page or two describing the activity and send it in to Miss Jane Rehnstrand, Associate Editor of *School Arts*, who is a member of the committee.

The brochure will include the following topics: "Military Uses of Art,"—in camouflage and concealment, for propaganda, map-making, military instruction and recreation; "Industrial Uses of Art"—in plane design, industrial design using new materials, and instruction of workers through visual aids; "Social and Civilian Uses of Art"—in informational services, in recreation, in education at various levels. Lists of sources of posters, pamphlets, exhibitions and other teaching aids will be included.

To supplement the brochure, packets of war posters, pamphlets, magazines; reprints, etc., are being assembled for distribution limited to members of the Art Department of the N.E.A. Plans are also being worked out to circulate sets of colored kodachrome slides to members.

MILWAUKEE HANDICRAFTS

A special arrangement has been made with the Project through which *individuals* who are members of the Art Department of the N.E.A. may purchase these fine handicrafts for personal use. This is the first time that it has been possible for individual teachers to obtain the crafts, which include textiles, dolls and toys, examples of book-binding and sets for silk screen printing. A list and announcement of terms will soon be sent to members of the association.

Within the Family Circle

(Continued from cover 2)

it at this present moment addressing and mailing them out, so just keep your eye on the mailman, for one of these days you are going to receive an envelope which down in the left-hand corner, shows the picture of our three little friends, "the Boy, the Girl, and the Dog" which has almost become a symbol and a trade-mark for the *School Arts* catalogues.

Really this little catalogue is a joy to behold. You will find the work for Pan-American Lessons all gathered together on a few pages. You will find a few pages on design work, a few pages of craft work and so on through the various kinds of art work. I still get a great kick out of the cartoon book by "Petey" Weaver which incidentally has apparently been so popular with the pupils that they have worn out the books, and have had to order new copies.

Then over in the back of the catalogue you will find those most entrancing and enticing publications put out by the Fairbairn Publications. Many of you folks have seen articles in *School Arts*

Magazine by Rose Netzorg Kerr, and from the Kerr Studios of Waldwick, N. J. Mr. and Mrs. Kerr have developed and drawn some of the finest reference folios on Costumes and Design which are available. One particular collection drawn by Rose Netzorg Kerr, entitled "Familiar Trees" has been reproduced as etchings and, frankly, there isn't a single one of these etchings which is not more than worthy to be framed and hung up in any living room. In an art room it should be a source of inspiration.

If one of these catalogues hasn't found its way into your hands by October 15, just drop a line to the secretary of *School Arts Magazine*, 1211 Printers Building, Worcester, Mass., and I will personally see that a copy is mailed to you immediately.

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5. **RENAISSANCE AND ELIZABETHAN COSTUMES (in miniature)**
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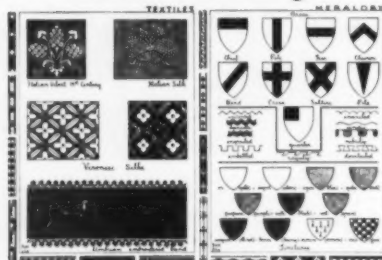
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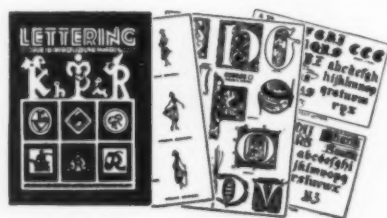
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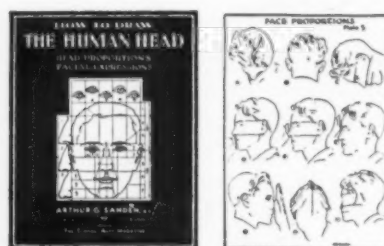
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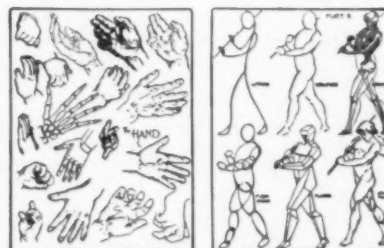
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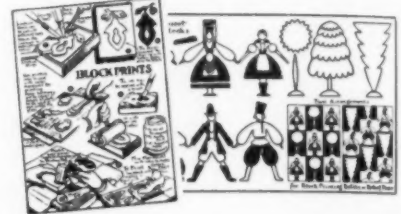
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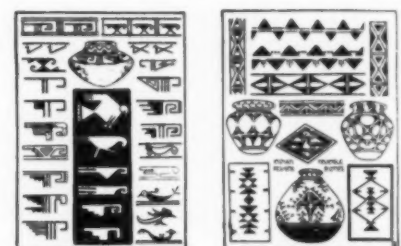
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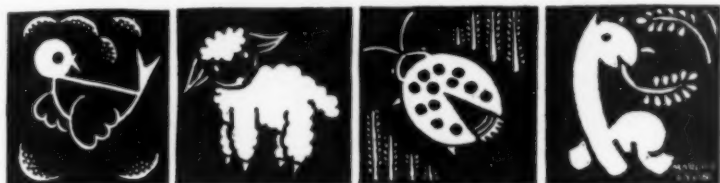
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TWO LITTLE JOURNEYS THROUGH THE PAGES OF TWO GREAT ART PORTFOLIOS

By the Secretary of the "School Arts" Family

You'll be surprised and delighted the moment you open the "Simplified Modern Design" portfolio because it actually smiles at you with good humored designs which its youthful authors placed on its pages--now just to show you what I mean, look at these.



Is it any wonder that teachers tell me that their pupils do excellent work with these plates for suggestions. Have just counted up the designs and find there are 228 different motifs--flowers, trees, animals, houses, butterflies, insects, seaside and ships, cliffs and mountains. And they all have that swing, rhythm and action which the younger generation just love. Not long ago a certain junior high teacher told me how valuable the 3 constructive suggestion plates proved to be. She took each one of these plates--one is based on a rectangle with straight line divisions, another on the circle with straight line divisions and the third on the rectangle with curved line divisions--and used them as the foundation for all the design work during a semester. her report was that she had never had such excellent results.

In addition to the regular plates there are included 4 plates in full color printed on 2 sheets. This entire publication has been so popular that 3 large printings have been made, one of the finest compliments to its young designers--Margot Lyon and Esther deLemos.

How about the price, you are probably asking, well--if you paid a penny apiece for the designs you'd pay \$2.28 but you may have the set postpaid for an even \$2.00.

With "Creative Expression," I honestly believe that more new designs and sketches have been worked out than from any title in the SCHOOL ARTS history.

When the portfolio was first shown at the art conventions, teacher after teacher kept wanting to buy some of the first examples to be done by this method.

This type of work comes out best when done in large size--preferably on 20" x 24" newsprint. I well remember that when the manuscript and original drawings were received from the authoresses Jane and Margaret Rehnstrand that we had to use the floor space of a large vacant room to spread out the drawings.

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with black paint
like this



Or the wide graphite
stick which gives you
results like this.

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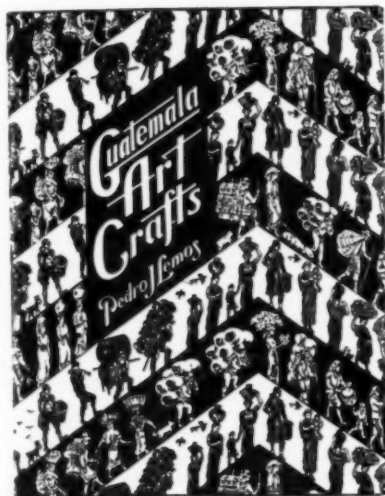
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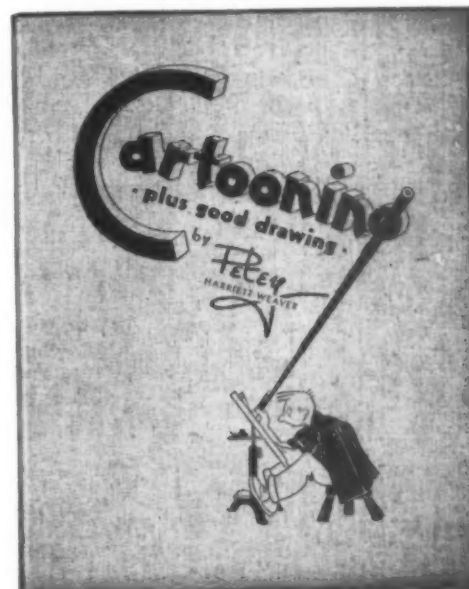
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